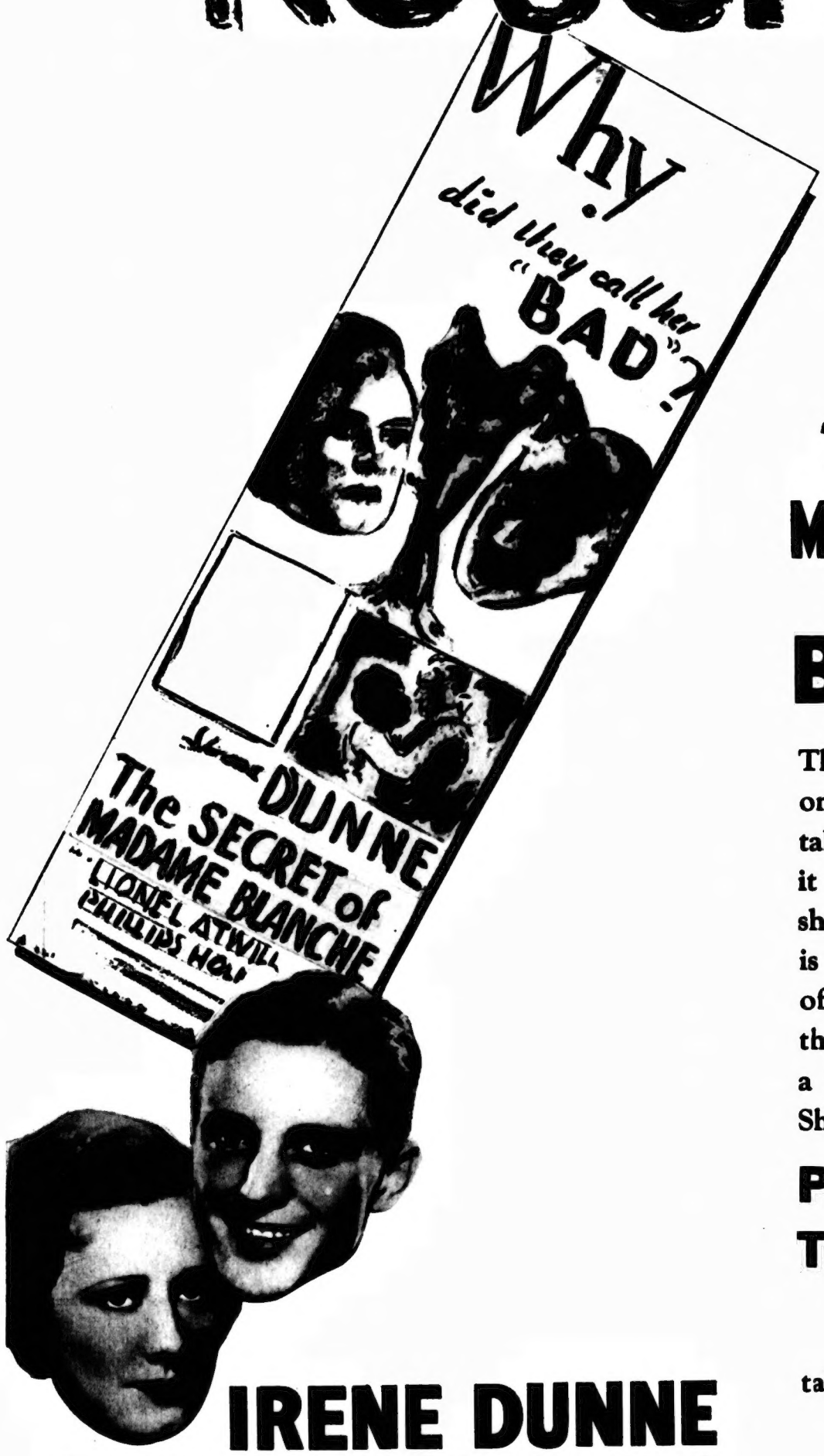
Kine WEEKLY

C.E.A.: Candidates for Vice-Presidency.

ROUGH !



THE SECRET OF MADAME BLANCHE IS BOX-OFFICE

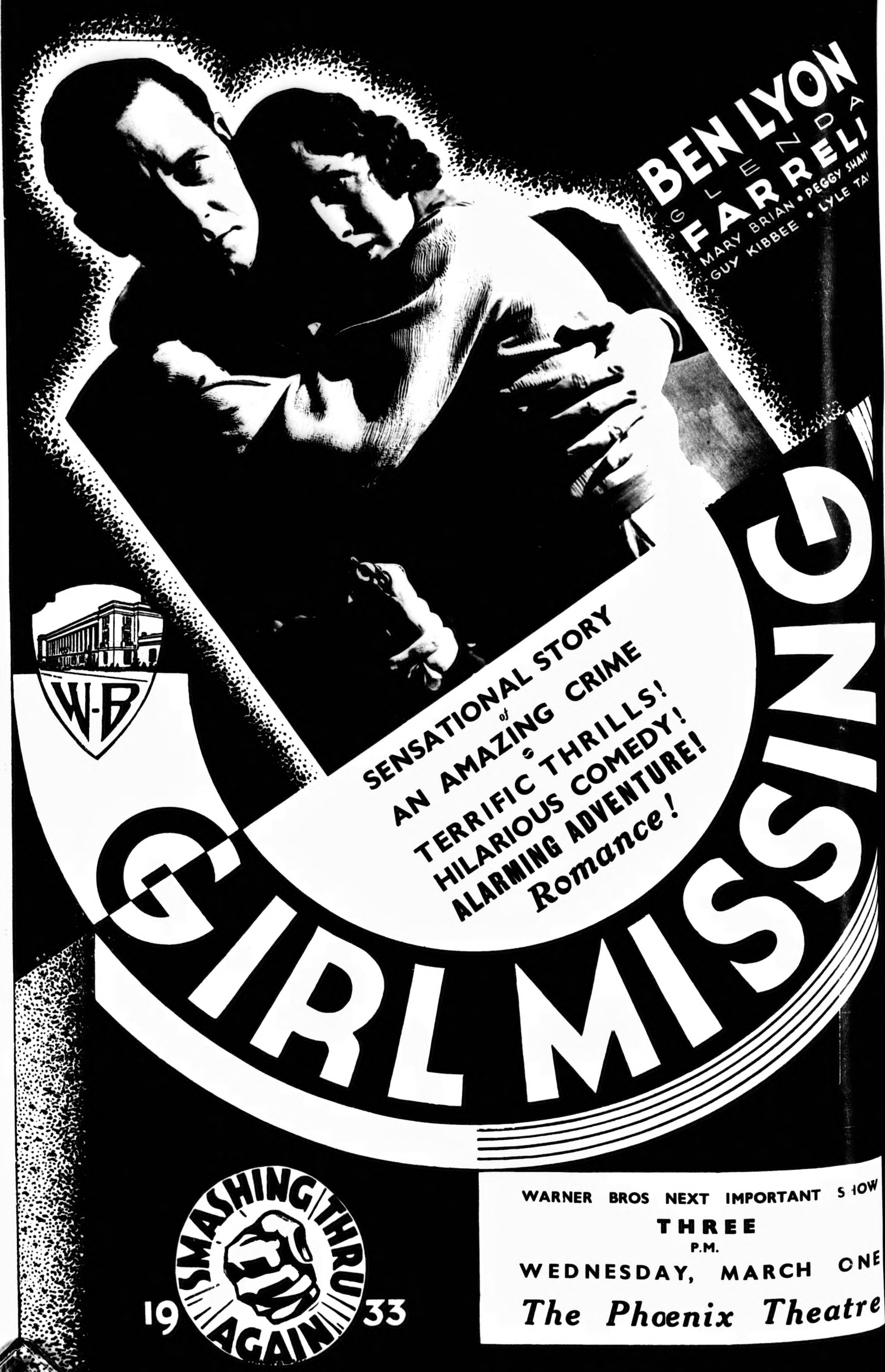
The ad writers of M-G-M are busy on a showman-ad campaign for a talkie you'll hear plenty about when it plays the Empire, Leicester Square, shortly. (One of the artist's roughs is shown above.) . . . It's brimful of the romance, laughs and tears that made "Smilin' Through" such a success. . . . It is to be Trade Shown at the

PHOENIX THEATRE TO-DAY, THURSDAY AT 3 P.M.

take our tip . . . don't miss it!

IRENE DUNNE
PHILLIPS HOLMES

METRO-GOLDWYN-MAYER


BEN LYON
GLENDA FARRELL
MARY BRIAN • PEGGY SHANN
GUY KIBBEE • LYLE TA
SENSATIONAL STORY
of
AN AMAZING CRIME
TERRIFIC THRILLS!
HILARIOUS COMEDY!
ALARMING ADVENTURE!
Romance!
W-B
CLASSING
IRL MIS
SMASHING THRU
19 AGAIN 33
WARNER BROS NEXT IMPORTANT S HOW
THREE
P.M.
WEDNESDAY, MARCH ONE
The Phoenix Theatre

TAX PETITION: THE NEXT STEPS

Kinematograph WEEKLY

No. 1349 Thursday, February 23, 1933 Vol. 192

SCOTS DEMAND REVISED QUOTA

TRADE CASE FOR LOWER ASSESSMENTS

JOHN HARRISON'S PARALLEL

BEER DUTY COMPARISON WITH TAX

In the following vigorous letter John Harrison, Manchester's candidate for the vice-presidency of the C.E.A., draws an interesting parallel between the position of the kinema trade suffering under the Entertainments Act and the brewing industry, which has successfully established its right to lower assessments of premises owing to losses incurred through the increased beer duties.

THOSE exhibitors who have felt that their local rates were excessive will view with considerable interest the success of the licensed victuallers' appeals under the Rating and Valuation Acts owing to the losses incurred through the recently imposed beer taxes.

The magistrates held that the increase in the Beer Duty could be a cause within the meaning of the Acts for the reduction in the value of a particular hereditament. Quite clearly, they held that the additional duty had, in fact, reduced the value. The appeal was granted with costs.

In one case it was said the tax was responsible for a drop in trade of three barrels weekly. This assessment was also reduced. Two thousand licences are involved.

All this is precisely on a par with the effect of the entertainment duty placed upon kinema admissions.

A hall I am connected with had a drop of £1,400 in receipts, but paid £600 more in tax. These figures refer to the year 1930-31 compared with 1931-32. This hall is in a middle-class suburban district.

Of course, each case will be decided on its merits, but now is the time for exhibitors to get together in various areas and take the best advice obtainable. It is important that they should all work together.

C.E.A. RECORD

35 Years' Trade Experience

John Harrison, who has been promised the support of many branches of the C.E.A.—the latest are Bristol and Notts and Derby—in his candidature for the national vice-presidency, has now issued his election address. His long years of sterling service to the Industry have ensured wholehearted support, particularly in those areas where he is best known, and all Lancashire is solid.

That his work for the association has not been limited to his own territory is proved by his work at C.E.A. headquarters, where he has been a member of the Legal and Finance Committee, the General Purposes Committee, the Sunday Opening Committee, the Entertainment Tax (Sub-) Committee, the Propaganda Committee, and the General Council.

In addition, he is, of course, vice-chairman of the Manchester and District Branch, which has sent the following address to all members of the C.E.A.:—

C.E.A. Vice-Presidency

Dear Member.—The claims of John Harrison, of the Palace, Levenshulme, Manchester, to the above position cannot possibly be overlooked for the following reasons.

He is one of the oldest members in point of experience, in the Industry.

He is known and admired for his outspoken and frank statements of facts and figures.

He has no other interests than the exhibitors' interests.

He has the time to devote to the work and the power and willingness to do it.

He has over 35 years' experience in the kinema world, which is something to be proud of.

It is time his value and his work was recognised, and you can do it by voting for him.

It is his turn now! The Manchester and District branch look forward to his election with confidence.

Election Address

Mr. Harrison's own letter reads:—

Dear Brother Exhibitor,—At the invitation of my branch, also the South Wales branch and many members of the General Council, I offer my services to you as the vice-president of the C.E.A.

Fortunately, having a son who is able to manage my business during my absence, I am able to place the whole of my time, throughout the year, at the disposal of the association in your interests.

As we all know, a constant supply of good programmes at reasonable prices, and the reduction, or abolition of the grossly unfair entertainment taxes are the two vital necessities of the exhibitor to-day, and when I tell you that my sole means of livelihood is on the exhibiting side of the Trade you will confidently rely on my pledge to you (in the event of election) to pursue these objects with the utmost vigour.

I am willing to place my exclusive whole-time services at your disposal, particularly on these two matters, **until our efforts to get a fair deal, meet with success.**

Lord Lee of Fareham, vice-president of Gaumont-British Corporation, and Lady Lee meet Robert Montgomery at the Culver City Studios of M-G-M

CRITIC OF THE CRITICS

NORTH WEST'S ACTIVE PROPAGANDIST

BELIEVING that much of the criticism of the kinema Trade springs from ignorance, Coun. Walter C. Scott (A.B.C.), Bootle, an ex-chairman of the North Western branch of the C.E.A., and a delegate to the General Council, rarely refuses invitations to address public meetings, to state and explain the problems of the theatre proprietor. He is one of the best propagandists the Trade has on Merseyside.

Addressing a meeting at Liverpool last week, he said the "A" films controversy in Liverpool lost each of the 73 kinemas in the district an average of £20 a week. Contending that the ban was illegal, he declared the Industry had had enough of censorship, and he hoped the "A" ban was as dead as the dodo.

The public got the type of film it demanded. It was no use presenting instruction films if people would not come to see them. Kinema promoters were sated with gangster films. Often when they put on good films the attendance fell away, whereas films that were so often criticised, produced a full house. The way to bring about a change in the type of film shown was for the critics to attend kinemas and convey their views to the manager. Mr. Scott estimated the weekly attendance at kinemas in this country at about 30,000,000; the kinemas paid in entertainment tax about £7,000,000 a year, and about £2,000,000 in local rates; the yearly attendance at British kinemas was about one billion 248 millions, and the gross box-office receipts were £41,600,000.

Children did not read into films what some adults read into them. Their minds are clean. If adults' minds were as clean, there would be none of the tosh talked about "A" films. Why should it be right to see nude subjects in the art gallery and wrong on the kinemas?

Prince Arthur in Wardour Street

At Pathetone Studio

An "Air Circus" is shortly to tour the principal towns in Great Britain, in connection with a scheme for aiding British hospitals. In connection with this effort, H.R.H. Prince Arthur of Connaught, who is Chairman of the Middlesex Hospital, made a personal appearance in the Pathetone studio last week, where a film was made of him, and Charles W. A. Scott, the famous British flying ace, who has made three record flights to Australia and back, in which they appeal for support of the scheme. This film will shortly be shown in leading kinemas.

BRISTOL C.E.A.

SUPPORT FOR HARRISON

At the meeting of the Bristol branch on Tuesday, F. A. Simpson was appointed as secretary, in succession to F. A. Webber.

The meeting decided to recommend that members of the branch should support the candidature of John Harrison, of Manchester, for the vice-presidency.

Members were asked to send the number of signatures appended to the tax petition to Convener George Rees.

GLASGOW PIONEER

TRAGIC DEATH OF JAMES WRIGHT

Associate of John Maxwell

WE regret to announce the death, which occurred on Saturday in a motor accident at Locherbie, of James Wright, one of the earliest of Scots exhibitors. Mr. Waddell, a prominent Glasgow lawyer, who was a passenger in the car, was seriously injured.

Mr. Wright was for over 20 years an associate of John Maxwell in the pioneer days of Scottish Cinema and Variety Theatres, and was still connected with Associated British Cinemas, Ltd.

He gave up active participation in kinema work a few years ago and became one of the biggest builders and contractors in Glasgow, still retaining his holdings and connection with the Maxwell companies. He leaves a widow and a son.

Mr. Waddell, who is a member of the law firm of Maxwell, Hodgson and Co., was removed to a nursing home, and, it is announced, is now recovering.

ITALY'S IMPORT DROP

Only Twenty-two Native Pictures

Italy's film import for 1932 shows a very steep decline, compared with the figures of 1931. Whereas in 1931 319 films were before the censor, only 270 were examined in 1932. Italy herself only produced 22 pictures, the bulk of imports—152 films—coming from the United States.

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CARL LAEMMLE CELEBRATES ANNIVERSARY

OLDEST PIONEER STILL IN HARNESS

CARL LAEMMLE, president of the Universal Pictures Corporation, on Tuesday celebrated his twenty-seventh anniversary in motion pictures, and rival producers, exhibitors, renters and prominent film personalities the world over have joined in their cordial wishes to the Grand Old Man of the business.

Prominent among these is Will H. Hays, president of the Motion Picture Producers and Distributors Association of America, who says:—

"In times that have shaken us all, Carl Laemmle has stood four-square. He has hewed his own path when there were no roads to success, and he is not afraid of obstacles on the road that has been laid. He has pioneered in an Industry when there were no maps to guide him, and he knows that every forward step must lead to greater progress. So long as man-power like this exists in our ranks, so long will movie entertainment continue to rise in influence and power.

An Inspiration

"Every anniversary of Mr. Carl Laemmle is an event, not merely because of what he has done and is doing, but because of the inspiration it offers to others. His career spells 'Forward.'"

Among those who have sent Mr. Laemmle their warmest wishes in America are B. P. Schulberg, production chief of Paramount; J. M. Schenck, president of United Artistes; Adolph Zukor, president of Paramount; S. R. Kent, president of Fox; Jesse Lasky, of Fox; Louis B. Mayer and Irving Thalberg, vice-presidents of M-G-M; J. E. Otterson, president of Electrical Research Products; Mary Pickford; Harold B. Franklin, of RKO; "Roxy" N. M. Schenck, president of Loews; Sam Katz.

Congratulations have also been received by Mr. Laemmle from S. Eckman, jun., president of the K.R.S.; W. R. Fuller, general secretary of the C.E.A.; Fritz Lang; Sir William Jury; Charles B. Cochran; John Maxwell, chairman of B.I.P.; Wardour and A.B.C.; F. W. Thring, Efftee Films of Australia; James M. Beck, jun., the Hays representative; Sir Gordon Craig; G. P. Catchpole, of the Faculty of Arts; and from the leading producer-renters and members of the Industry in Great Britain.

Small Beginnings

Carl Laemmle's entry into the Industry 27 years ago was inspired by the sight of crowds of people waiting in the hot sunshine to see a "nickleodeon" show in Chicago. He decided to experiment himself and rented the White Front Theatre, Chicago, out of his meagre savings. It was an immediate success.

To-day, the Universal Pictures Corporation, which he started 21 years ago, occupies the biggest studio space and production estate in the world and controls renting companies in almost every part of the globe.

SHREWSBURY BLAZE

AUDIENCE RETURNS AFTER FIRE IS EXTINGUISHED

During the showing of "Rome Express" at the Empire, Shrewsbury, on Saturday evening, the oil tanks in the engine room burst into flames. The film was stopped immediately, and the audience were requested to leave; this they did without panic.

After the borough fire brigade had dealt with the outbreak hundreds of people who left the kinema returned and saw the completion of the programme.

FIRST NATIONAL'S NEW BIRMINGHAM H.Q.

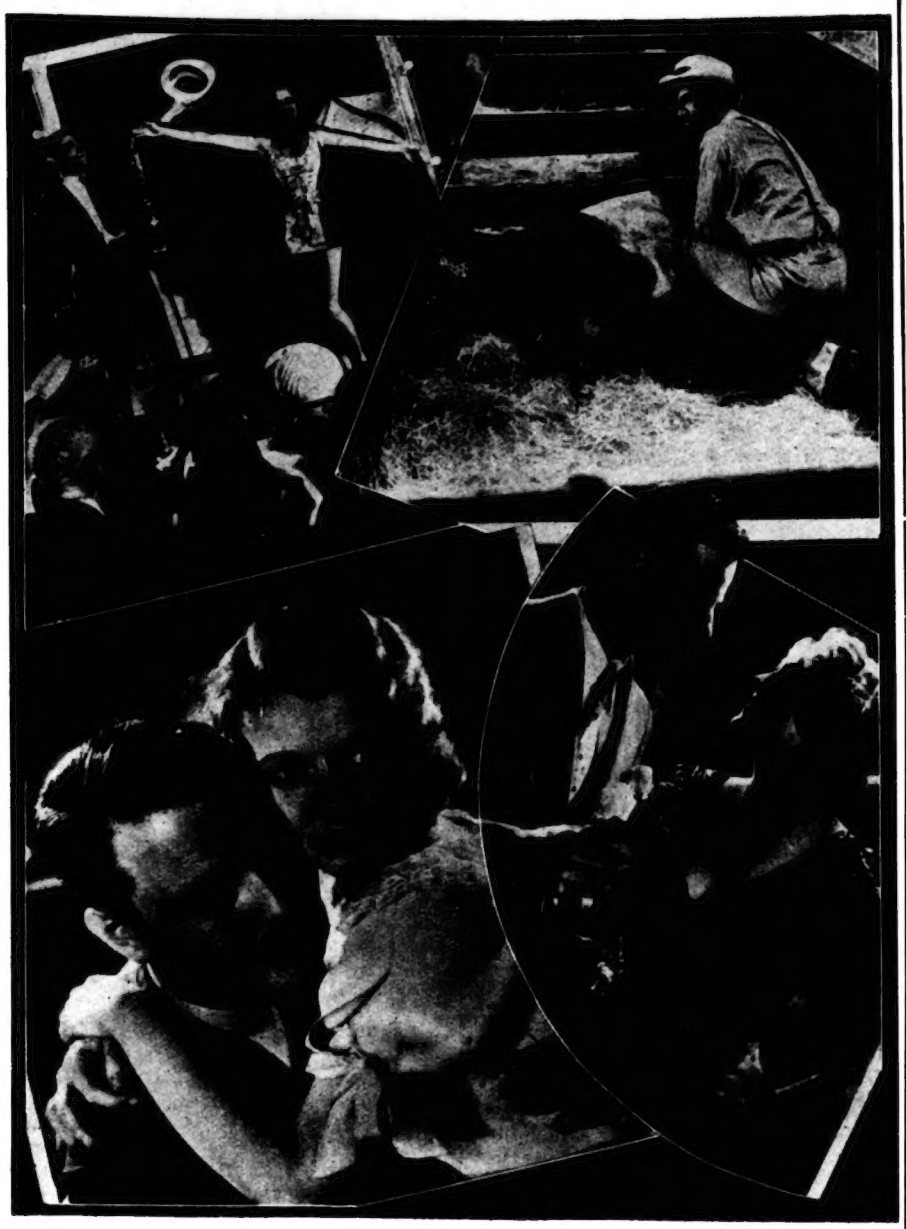
The new Birmingham headquarters of First National in Station Street (opposite the Alexandra Theatre) are nearly ready for occupation. L. Mangan, the branch manager, anticipates that the migration from 1-5, Hill Street, will take place during the next ten days.

Ideal Leaves Sheffield

Ideal Films are closing their Sheffield branch office, and Sheffield will be without a branch office at all.

South Yorkshire exhibitors greatly regret the decision, because now the nearest place from which they can get a film quickly in case of need is Leeds, which is 40 miles away.

A



Scenes from STATE FA IR, the seven-star Fox production which will shortly be Trade shown. It has been termed the "Cavalcade of American life"

RESUMPTION OF KINEMA SUNDAY

Scots Exhibitors' Gratification

BURGLARY EPIDEMIC CONTINUES

CONSIDERABLE satisfaction was expressed at last Wednesday's meeting of the Scottish C.E.A., when it was announced that the Glasgow magistrates had reconsidered their decision and again given permission for the annual kinema Sundays.

As Mr. Ormiston explained, this action is undoubtedly due to the position taken up by Lord Provost Swan, who, at the meeting, told the committee that as he had no fund from which he could give public assistance, he told them quite frankly that he was prepared to accept money for poor relief, no matter from what source it came, so long as that source was an honest one. He also pointed out that there was a lack of consistency in banning kinema Sunday and allowing kinema entertainments on Sundays for other purposes.

It is interesting to note that during this last ten years, the magnificent sum of £27,043 has been raised from kinema Sunday effort.

Unemployment Matinees

A meeting of Glasgow exhibitors and theatrical managers was held last week, under the chairmanship of Mr. Ormiston, to discuss the whole question of unemployment matinees, and agreed that, while willing to co-operate in every way, in the meantime at any rate it should be made a condition that no films would be shown at these performances.

It was also recommended that the manager of each hall, when approached, should get in touch with the C.E.A. executive, in whose hands the entire arrangements were left.

Burglary Epidemic

Early last Tuesday morning (February 14), Govan, Glasgow, detectives searched the Lyceum Theatre following a burglary alarm in the early hours of the morning. A side door was noticed to be open, and a search of the theatre was made. It transpired that the safe in the office had been tampered with, but nothing had been taken away.

Another attempted burglary was reported late last Thursday night, when an attempt was made at the Cambridge, New City Road, Glasgow. After opening the manager's room and attempting to blow open the safe, the burglars got nothing for their pains.

The New Calder Picture House, too, in Govanhill, one of the new suburban houses, was visited on Tuesday evening, but here, too, despite two determined attempts, they were not able to blow open the safe, the only damage they did was to ransack the manager's room.

Edinburgh G.-B. Dance

A company numbering over 300 attended the annual dance of the staffs of the Edinburgh Gaumont-British houses in the Dunedin Palais last week. Those present included Ritson Bennell, Scottish manager, and Mrs. Bennell; Jack Dunbar, East of Scotland area manager, and Mrs. Dunbar; and the Edinburgh managers: Andrew Connell, New Victoria; George James, New Picture House; George J. Payne, Rutland; Duncan Ross, Regent; and Charles Drysdale, Leith Capitol.

Big Edinburgh Conference

The Edinburgh Cinema Inquiry Committee last week discussed arrangements for an important conference to be held on March 6 on the subject of the influence of the kinema in national life. The conference is to discuss a report, about to be issued, of an extensive inquiry carried out during last year in Edinburgh, and the film will be discussed in relation to education, the Church, and juvenile organisations. The proposed establishment of a film institute will also be discussed.

At an evening meeting the speakers will include St. John Ervine and James Welsh, president of the C.E.A., and W. W. M'Kechnie, secretary Scottish Education Department, will preside.

Edinburgh Ritz and Savoy Dance

The staffs of the two Edinburgh houses belonging to the Scottish Cinema and Variety Theatres' circuit, the Ritz and the Savoy, and their friends, held their annual dance in the Plaza last Friday night, when a company of about 230 attended, including J. S. Nairn, manager of the Ritz, and Marcellus Kain, manager of the Savoy.

CHURCH CENSORS' REBUFF IN ULSTER

FREE STATE EMPLOYEES UNION

THE Film Committee of the Churches in Northern Ireland has received another nasty rebuff in the attitude of the Police Committee.

It has been revealed that they proposed to protest against two films, "Grand Hotel" at the Hippodrome, and "Skyscraper Souls" at the Imperial, Belfast. Had the protest, which was lodged in the middle of the run of the former film, been successful, it was proposed to go ahead with the second case. The decision of the Police Committee that there was not the slightest need to interfere obviously caused the Film Committee to think again, and no more was heard of any attack on "Skyscraper Souls."

In the meantime, George Dobler, manager of the Hippodrome, in a dignified public protest against the Film Committee's action stated that he had not received a single complaint from the 40,000 people who saw the film during its first week, but only praise. The chairman of the Police Committee, too, said that he heard of no complaint from the public, and Mr. Dobler went on to state that it was not fair to object in the middle of the run of the film, but either after the pre-view or as soon as it was publicly shown.

The White Cinema Club intend to take the matter up.

New Belfast House

Work is to commence immediately on the proposed kinema in the Ballynafeigh district at Belfast. With a capacity of 1,400 it will be one of the largest member's houses. J. M'Bride Neil, of Ann Street, Belfast, is the architect.

Lurgan Tragedy

While playing in the ruins of the old Lurgan Kinema a child was killed. The house, which belongs to Mr. Hewitt, was burned down some years ago, and was never rebuilt, although it is quite possible that when better times come in the trade of Lurgan, the kinema will be rebuilt.

Appointing an Inspector

Ballymena Council have been in a difficulty over the appointment of an inspector of kinemas, as demanded by the Northern Government. Until the new Fire Brigade superintendent is appointed they have decided that one of the local health inspectors shall carry out the duties, and shall devote special attention to places outside kinemas which at times decided to show films.

Free State Employees

The members of the Theatre and Cinema branch of the Irish Transport Workers' Union have held their annual meeting, and at it the report which was adopted stated that the membership had increased and that the funds were in a very satisfactory position. Considerable improvements had been effected in conditions and in the Union's agreement with the Theatre and Cinema Association (Ireland). It was decided to ask the employers to grant a general holiday during the summer months, and if this were done then the Union would on the day in question arrange an outing for members.

In the Spring

It is announced that it is quite likely that a start will be made in the spring with the production of films in the Free State on an ambitious scale. It is also stated that the necessary capital may soon be forthcoming for the establishment of a producing unit of Ediphone in the Free State.

T. C. Reddin, manager of the Capitol, Dublin, during the absence of Charlie Harvey, who is on a health cruise following a serious illness, is also deputising as conductor.

The Savoy, Dublin, has issued the second number of "Savoy Fanfare," in which film news of interest to patrons as well as special competitions are given.

"Maid of the Mountains" has had a four-weeks' run at the Grafton, and "Tell Me To-night" has run for a similar period at the Metropole, Dublin.

Charles O'Dowda, of the Picture House, Belfast, brought off some effective publicity for the screening of "Big Broadcast." His preliminary work included a "Big Broadcast" ball at the Plaza, at which there were over 1,000 people.

Randolph Scott and Sally Blane in HELLO, EVERYBODY (Paramount)

BACK TO SUNDAY TRADE SHOWS?

RESULTS OF PARAMOUNT'S BREAKAWAY

THE presentation by Paramount of "The Sign of the Cross" at the Futurist, Birmingham, on Sunday, was the first Sunday Trade show in the Midland city since the decision of the C.E.A. virtually compelled renters to abandon Sunday screenings.

Paramount's breakaway, however, has apparently justified itself, because nearly 350 exhibitors or their representatives in seven Midland counties were able to attend, many of whom had travelled very long distances, and arrived during a blizzard. The theatre was crowded, and many leading members of the Midland C.E.A. were in the audience, and both J. Corper, manager of Paramount's Birmingham branch, and his chief assistant, Norman Smith, must be warmly congratulated.

The remarkable success of this back-to-Sunday experiment may result in the outstanding films of other companies being Trade shown on Sunday afternoons. Now that public shows on Sunday evenings are general in Birmingham, the old objection to deadheads at Sunday Trade shows no longer applies.

If, by screening new offerings on Sunday afternoons, the convenience of exhibitors supplied from Birmingham, but carrying on business outside the city, can be met better than on weekdays, other renting organisations will find ample excuses for following the lead given by Paramount.

FLAG COMEDY

EXHIBITOR LIABLE TO BE EXECUTED

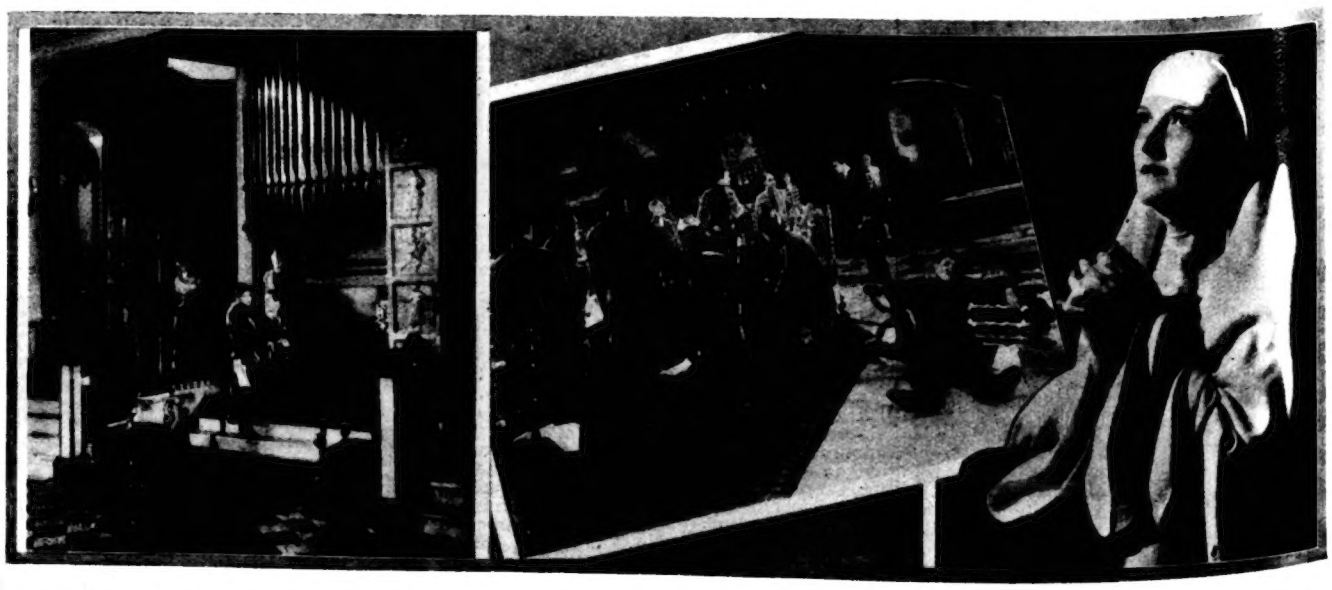
Some time ago manager George Guthrie, of the Regal P.H., Stirling, flew the Scottish Standard, the Lion Rampant, from his kinema. Under an old Royal Warrant issued by Mary Queen of Scots, the Lyon King of Arms ordered Mr. Guthrie to haul down the flag. According to the old Warrant, the penalty for flying the flag without royal permission is execution.

Since then the owners of the Regal, A.B.C., have been in communication with the Secretary of State for Scotland, and as a result of this correspondence the flag will be hoisted again on Saturday by David A. Stewart.

The question now is whether the Secretary of State for Scotland or the Lyon King has the supreme authority on the subject.

The subject of the flag will be featured in the Stirling Infirmary Charity Day Parade on Saturday, when one of the features of the procession will be a headless effigy of Mr. Guthrie.

On Tuesday in last week the staff of the Paisley Picture Theatre, and friends, held their anniversary dance in the Theatre Café, and over 100 spent a most enjoyable evening. Manager H. Tamplin returned specially from a business trip to London to be present.



Scenes from THE LOST CHORD, featuring Mary Glynne which has been produced at Twickenham for A.P.D. release. It will shortly be Trade shown

LONDON TRADE SHOWS

New Offerings to be Screened between Thurs., Feb. 23 and Wed., March 1

Irene Dunne in THE SECRET OF MADAME BLANCHE (M-G-M)

Thursday

The Secret of Madame Blanche (M-G-M)

Phoenix **3 p.m.**

"The Secret of Madame Blanche," features Irene Dunne, with Phillips Holmes, Lionel Atwill, Douglas Walton, C. Henry Gordon, Jean Parker, Mitchell Lewis, Una Merkel and many other well-known players.

Made under the direction of Charles Brabin, the picture tells how a beautiful young American actress comes to London and marries a young society man, in spite of parental opposition. This interference brings about nothing but unhappiness, and eventually leads to the suicide of the husband. Not content with the sorrow he has wrought, the father takes away the girl's child and brings it up as his own son. Years later, during the war, mother and son are brought together in dramatic circumstances in France. The son is involved in a murder and the mother is willing to take the blame for his sake. There is, however, a surprise ending.

One of the highlights of this picture is Miss Dunne's remarkable performance, in which she grows from youth to old age. The picture has many tear-compelling moments, but is not without its lighter side.

Friday

Madame Butterfly (Paramount)

Carlton. **10.30.**

"Madame Butterfly," one of the most treasured romances of all time, and now made into a motion picture by Paramount, is the modern version of the famous novel by John Luther Long of the romantic story of a Japanese Geisha girl. Directed by Marion Gering, "Madame Butterfly" has a cast headed by Sylvia Sidney, Cary Grant, Charlie Ruggles, Irving Pichel and Helen Jerome Eddy. Actual scenes of the Orient are presented in this unusual production, including pictures of the great Buddha, the Daibutsu of Todaiji, of Nara and of those beauteous surroundings possessed only by Japan.

"Madame Butterfly" is the story of a beautiful geisha girl, the real Madame Butterfly, who falls in love with a naval officer. She throws over the customs and traditions of her caste to marry him. Later he has orders to sail, and promises to return when "the robins nest again." Madame Butterfly waits faithfully, despite the entreaties of her family to remarry a wealthy, high-born Japanese—since in Japan a wife may consider herself divorced when her husband leaves her. Finally her husband returns, but under circumstances which bring a touching and unusual climax to the picture.

In addition to "Madame Butterfly," Paramount will also show a one-reel "Screen Souvenir" number S2-4.

Terror Trail; Clancy of the Mounted (Universal)

Rialto. **10.30 a.m.**

It was during the production of "Terror Trail" that Tom Mix made his decision to retire from the screen. In pursuit of new screen thrills he carried out several dare-devil stunts that resulted in broken bones and other severe injuries. In one scene alone, Mix arranged for a herd of unbroken horses to be stampeded towards him. His new pony, Tony, jun., slipped and threw his rider in the path of the herd. As a result, his hip was thrown out of joint and he received other injuries. On another occasion, he was hit by a falling pole, during a stunt, and was carried away unconscious with a wrenched arm and several bruises. Supporting Tom Mix is a named cast of 20, including Naomi Judge, Raymond Hatton, Francis McDonald, Arthur Rankin, and John St. Polis, with, of course, Tony, jun.

The first three episodes of "Clancy of the Mounted" will also be shown.

The Savage Girl (Pathe)

Phoenix **3 p.m.**

Big-game hunting with a novel object forms the greater part of the story of "The Savage Girl."

Amos P. Stitch, an eccentric millionaire, decides to equip his New York estate with a zoo, and, expense being no object, he engaged the services of Jim Franklin, a big-game hunter with a reputation for skill and daring, and together they set off for the African jungle, not to kill, but to capture alive, some of the fierce beasts to be found there.

Plenty of adventure in that alone, and when it is found that the particular portion of the jungle they have selected for their headquarters has for its uncrowned queen a white girl, known to the natives as the "jungle goddess," the thrill of romance steps in also, for the mysterious "jungle goddess" is no legend, but very real flesh and blood, and beyond all imagination beautiful, and handsome Jim Frankin loses his heart to her at once. Another member of the party is also attracted by her charms, and the enmity which springs up between him and Franklin almost has the gravest consequences, but not quite.

Lovely Rochelle Hudson, a Wampas baby star, is excellently cast, and does sterling work, for throughout the film she does not utter one sentence, thereby making the expression of her emotions a doubly creditable achievement. Walter Byron is also well cast as Jim Franklin, and Harry Myers as the permanently inebriated millionaire, makes another good contribution to a picture that is rich in beautiful scenery as well as in exciting situations.

Monday

Out of the Past; The Stolen Necklace (Warner)

Own Theatre. **11 a.m.**

Directed by Leslie Hiscott, "Out of the Past" features Joan Marion and Lester Matthews. It tells the story of a girl, who by sheer hard work and intelligence, rose from nothing to be a power in the business world only to find that at the height of her success it was to be snatched from her with the exposure by a business enemy of a forgotten divorce complication in which she was merely an innocent participator. Jack Raine, Henry Mollison and Wilfred Shine are also in the cast.

"The Stolen Necklace"

Joan Marion and Lester Matthews are also featured in this exciting story of a necklace to which is attached a superstition that bad luck, and even death, dogged whoever might happen to possess it.

She Was Only a Village Maiden (M-G-M)

Own Theatre. **11 o'clock.**

The latest Sound City production, called "She Was Only a Village Maiden," is based on the famous stage play, "The Pursuit of Priscilla," and has a strong cast of players headed by Anne Grey.

The story tells of a beautiful young girl who, when she unexpectedly comes into a fortune, decides to leave the seclusion of the little village in which she has spent her life, and go to the City to spend the fortune and enjoy herself. In the supporting cast are such well-known artistes as Lester Matthews, Anthony Holles, and many equally well-known players.

As the Devil Commands (U.A.-Columbia).

Cambridge Theatre. **3 p.m.**

The theme of the latest Columbia production, "As the Devil Commands" is "the perfect murder." A lawyer (played by Alan Dinehart) not only tries to kill a man and remain undiscovered, but also to establish evidence so that his rival in love shall be electrocuted.

The writers of "As the Devil Commands" have conceived their principal character as a kind of Jekyll and Hyde, but without the physical changes there involved. The plot reveals an aged invalid, his nurse, his ward, a young doctor and the lawyer all spending a few weeks at the latter's estate. The lawyer loves the nurse, but she prefers the young doctor. A master chess strategist, this lawyer believes that life is a good deal like chess, that if a campaign is skilfully mapped out and cleverly executed, it cannot fail. Roy William Neill directed, and the support includes Mae Clarke, Charles Sellon, Charles Coleman and John Sheehan.

John P. Medbury's latest Columbia Travelaugh, "Among the Dancing Nations." will also be shown.

Tuesday

Hello, Everybody (Paramount)

Carlton **10.30**

"Hello, Everybody!" is the film version of a story especially written for Kate Smith, the popular radio star, by Fannie Hurst, following the tremendous reaction of the general public to "The Big Broadcast," in which she made her appearance with fourteen other radio personalities.

As the leader of a group of farmers whose property is threatened by a power company which insists on destroying their lands to make way for a great water project, Miss Smith abandons her own home to make a name for herself on the radio, in an effort to raise funds with which to battle the case in court.

Randolph Scott and Sally Blane play the romantic leads. Supporting players include Jerry Tucker, George Barbier and Charles Grapewin. William A. Seiter directed. Four new songs are introduced by Kate Smith.

Paramount will also show Screen Souvenir, S2-5.

Spencer Tracy and Marian Nixon in THE FACE IN THE SKY (Fox)

East of Fifth Avenue; Daughters of To-day (U.A.)

Cambridge Theatre. **3 p.m.**

The new Columbia picture, "East of Fifth Avenue," features Leo Carillo in one of his famous dialect characterisations.

The film, directed by Benjamin Stoloff, shows how Tony Pasqual, an Italian immigrant, thinks his adopted nation is the greatest on earth. The Italian barber becomes the dupe of politicians and their gangster henchmen, until he finds they are racketeering with his friends and fellow-countrymen. Then he rebels and tries to expose their crooked games, despite the fact that they blow up his barber shop.

In the supporting cast of this film are Lois Wilson, charming leading woman, with Dickie Moore playing her son, Henry Clive as boss of the district, Eddie Carr, Gino Corrado, Ward Bond, Mary McLaren and many others.

"Daughters of To-day"

The latest F.W.K. production. "Daughters of To-day" was written by Michael Barringer, and opens up on a Sussex farm in the midst of the tithe demand troubles. One of the farmer's daughters, tired of country life, seeks her livelihood in the city. To Joan Lincoln there slowly dawns the fact that the stock market business can be as exciting as any revolution. Her father is in financial difficulties with his farming affairs, and when Joan tries to enlist the interest of her business friends in the matter, she slowly discovers how much such friendships are worth. Running like a silver thread through the drama is Joan's fascinating romance.

F. W. Kraemer directed, and the cast includes George Barraud, Betty Amann, Marguerite Allen, Herbert Lomas, Hay Petrie and Marie Ault.

Face in the Sky (Fox)

Phœnix Theatre. **3 p.m.**

This picture is delightful family entertainment with Spencer Tracy in the leading rôle. It is the first film directed by Harry Lachman under his Fox contract. Tracy is a sign painter with implicit confidence in his own ability. He meets a little country girl when he stops at her home to paint an advertisement sign. The painter, with the help of his clumsy assistant, assists her to escape from her drab existence. She follows him to New York but fails to find him until one day she sees her own face painted on a huge bill-board.

Stuart Erwin plays the part of the "dumb" assistant, and Marian Nixon is the girl. Others in the cast include Sam Hardy, Sarah Padden, Russell Simpson, Frank McGlynn, Jun., and Lila Lee.

Lachman has shown America that he has creative imagination in this his first American picture. "The aspirations and ambitions of ordinary people are painted in broad strokes across the skies, with the clouds for a canvas," says the *Hollywood Herald*. The *Hollywood Citizen News* says: "'The Face in the Sky' demonstrates that Lachman has a fine appreciation of the possibilities of the kinema as a story-telling agency. It makes opulent use of the multiple technical advantages the screen enjoys over other mediums. It combines deftly the several ingredients of drama, romance and comedy."

Sylvia Sidney and Cary Grant in MADAME BUTTERFLY (Paramount)

The Good Companions (Ideal)

Capitol. **8.45 p.m.**

The eagerly awaited Gaumont-British-Welsh Pearson production of "The Good Companions" will commence its pre-release run at the Capitol on the day of the Trade show. During the afternoon a gala performance of the picture will be held, which their Majesties, the King and Queen, have graciously consented to attend, in aid of the funds of the Personal Service League.

As a novel, J. B. Priestley's great work has been recognised as one of the classics of modern times. As a play, it enjoyed a very successful run at two West End theatres, and, as a film, with its added attraction of a literally all-star cast, which includes such household names as Jessie Matthews, Edmund Gwenn, John Gielgud, Mary Glynne, and A. W. Baskcomb, its box office potentialities are indeed limitless.

One of the most experienced British producers, Victor Saville, has handled the megaphone. As was anticipated, he has turned out a British production of outstanding merit, which will doubtless be hailed by the public as *the* classic of the screen.

The Gaumont-British Picture Corporation and Welsh Pearson are to be congratulated on securing the rights for Britain of the English novel which is at present in its 30th edition and still, according to the publishers, selling like hot cakes.

Wednesday

Endurance (W. & F.)

Prince Edward Theatre. **3 p.m.**

At the Prince Edward Theatre at 3 o'clock, W. and F. will present an all-talkie version of Sir Ernest Shackleton's last gallant attempt to reach the South Pole, under the title of "Endurance."

The picture has been given a vivid commentary by Commander F. A. Worsley, D.S.O., and we are shown the desperate endeavours made by the intrepid explorer and his men to traverse the land surrounding the South Pole, the crushing of the "Endurance" in ice, and the valiant efforts made to save the crew marooned on Elephant Island. The expedition was a failure, but a glorious failure.

Air Hostess (U.A.-Columbia)

Cambridge Theatre. **3 p.m.**

The romance behind commercial aviation is depicted in Columbia's film, "Air Hostess," a romantic film revolving about the love of one of those adventurous modern girls who fly the great transcontinental 'planes for a living. The picture reveals the whole exciting story of passenger flying.

Evalyn Knapp plays the title rôle of "Air Hostess." James Murray, who made a remarkable screen début in King Vidor's "The Crowd," plays the hero. Thelma Todd, Arthur Pierson, J. M. Kerrigan, Jane Darwell, Shirley Palmer, and Dutch Hendrian are included in the cast.

Columbia Travelaugh, John P. Medbury's "Wonders of the World," will also be shown.

Girl Missing (Warner)

Phœnix Theatre. **3 p.m.**

"Girl Missing" not only marks the return to the screen of Ben Lyon, but also affords Glenda Farrell a really grand part through which she wise-cracks and swaggers her way, giving her unique talents and personality full play. The cast includes also Mary Brian, Peggy Shannon, Lyle Talbot, Harold Huber, Edward Ellis, Geo. Pat Collins, Louise Beavers, Ferdinand Gottschalk, Helen Ware, Mike Morita, and Fred Kelsey.

"Girl Missing" is a mystery melodrama, but it is supercharged with brilliant comedy. The underlying theme is the mysterious disappearance of "Daisy," the newly married wife of "Henry Gibson" (Ben Lyon).

EAST OF FIFTH AVENUE (Columbia), which U.A. Trade shows on Tuesday, features Leo Carrillo and Lois Wilson

BIG G.-B. RE-FINANCING

£5,000,000 ISSUE

FOX REPRESENTATIVE ON BOARD

By Our City Editor

THE publication of the Gaumont-British Picture Corporation prospectus for an issue of £5,000,000 4½ per cent. first mortgage debenture stock at 98 per cent. confirms the advance details given in the *Kinematograph Weekly* regarding the big consolidation scheme now to be undertaken by the group.

It also confirms statements made in these columns some months ago regarding closer co-operation with Fox interests and the appointment of a Fox representative to the board.

The Gaumont Corporation has created the new debenture stock for the purpose of providing funds towards the redemption of £921,795 6½ per cent. first mortgage debenture stock of the Gaumont-British Picture Corporation; £1,186,262 6 per cent. first mortgage debenture stock of the Provincial Cinematograph Theatres, Ltd.; £2,383,280 7 per cent. guaranteed first mortgage debenture stock of Denman Picture Houses, Ltd.; and £500,000 7 per cent. guaranteed convertible debenture stock of the same company.

Holders of these debenture stocks have the right to exchange their present holdings for the new stock together with a sum in cash to adjust the discount on the present issue and the premiums and interest payable on the redemption of their present holding.

Employing 14,000 People

The prospectus shows that the corporation was incorporated in March, 1927, and is well known as the predominant company operating in all branches of the Film Industry in this country. It controls more than 300 picture houses, music halls, etc., which provide entertainment for approximately 3,000,000 persons weekly, and permanent employment for more than 14,000 persons, in addition to numerous musicians, music hall artists and film artists.

The freehold studios at Shepherd's Bush, London, have been reconstructed on an extensive scale, and are actively engaged on the production of British films. The film printing works at Shepherd's Bush are working to full capacity, and there is no indication of any fall in the output of this section, which approximates 1,000,000 feet per week.

Fox Representative

During 1932 the directors have been in close relationship with certain foreign film producing companies, including the Fox Film Corporation of the United States. The latter have indirectly held a substantial interest in the corporation since 1929, and proposals shortly will be made to give them representation on the board, with a view to obtaining still closer co-operation.

Existing safeguards which preclude direct or indirect control of this national undertaking by foreign shareholders will, however, be fully maintained.

To Reduce Costs

The present scheme is the simplification of organisation and finance with a view to reducing costs. On the redemption of the debentures mentioned Gaumont will receive an allotment of £4,273,019 new Debenture stocks of Denman P.H. and of P.C.T. bearing interest at 5 per cent.

These debentures will have a charge upon the assets of the respective companies.

The prospectus discloses that the totals of the profits of the corporation and the proportion of earnings attributable to shareholdings within the group for 1931-1932 amounted to £873,350 after full depreciation. This is sufficient to cover the interest on the present issue of Debenture stock nearly four times.

Saving £165,000

Following the completion of the present stage of the consolidation scheme, the directors have in view a scheme whereby the corporation is to acquire additional shares and Debenture stocks in its subsidiary companies to a nominal amount of over £7,500,000.

On the same basis as the earnings already shown, the profits on these unheld issues amounted in 1931-32 to £656,770.

The net result of the present scheme is the saving of £165,000 in Debenture service charges per annum.

Stoll Developments

Following the announcement that the Stoll group is to go over to pictures, comes a statement from the Shareholders' Protection Association, Ltd., 78, New Oxford Street, London, W.C.1, of a notification of preparations for a requisitioned meeting in view of the unsatisfactory state of affairs disclosed at the recent annual meeting.

This notification points out that certain independent shareholders are taking steps under Article 40 of the company's Articles of Association and Section 114 of the Companies Act, 1929, to requisition an extraordinary general meeting for the purpose of compelling the directors to furnish the information shareholders are entitled to have.

It is pointed out that in order to obtain the 10 per cent. necessary requisition, the signature of every independent shareholder is required, because it is believed that large blocks of shares are held by subsidiary companies controlled by the board.

Management Shares

Any action by independent shareholders can be annulled by the company's present constitution, whereby 1,000 management shares carry voting rights always equal to the total number of Ordinary shares issued; that is, equal to the 2,002,417 Ordinary shares now issued. In the first place, therefore, it is proposed to get this article altered.

It is then proposed to do away with the possibility of the annual meeting being held at an inconvenient time; to obtain a statement of the combined assets and liabilities of the corporation's subsidiary companies; to obtain an independent report on the company's investments and advances, and other information regarding the company's affairs.

Paramount Readjustment

The Paramount receivership continues to be a "high spot" in U.S.A. affairs. Although in receivership, the group is conducting its normal producing and distributing activites through new subsidiaries which are solvent. Efforts are being made to reduce costs and theatre rentals. Film production is now conducted by Paramount Production Corporation, distribution by Paramount Distributing Corporation, and foreign business by Paramount International Corporation.

According to the *Wall Street Journal*, the readjustment process probably will be long and involved. New working capital will almost be necessary eventually, either from bankers or through assessment of security holders.

The present operating companies, to which I referred above, were formed only in November as part of a planned programme of readjustment before receivership and bankruptcy burst on the scene.

No 1932 Balance-sheet

No balance-sheet has been made public since the annual report to the year ended December, 1931, so that it is impossible to discuss the current situation of the company very accurately. But in the first nine months there was a consolidated net loss after all charges and taxes of $13,557,798, comparing with a profit of $6,992,632 in the corresponding nine months of 1931. Indications are that the loss for the full year will run in the neighbourhood of $16,000,000 after all charges and taxes.

At the time of the last balance-sheet the cash position appeared relatively weak, but a number of readjustments have been made. These included the sale by the company of its interest in the Columbia Broadcasting System, which enabled it to meet stock repurchase transactions falling due on March 1.

Other payments on stock repurchase contracts which had become due in January, 1932, were paid in part and the balance extended.

Aside from from these burdens, the company was faced with some $6,050,000 of demand mortgages and short-term funded debt maturing during 1932, which no doubt proved a heavy drain on cash, which was less than $5,000,000 at the end of 1931.

Cause of Trouble

The underlying causes of the difficulty in which Paramount has found itself are, according to Moodys-Economist Services, Ltd., the combination of a heavy capitalisation with burdensome fixed charges, serious rental burdens from leases entered into under more prosperous general conditions, and sharply declining receipts from pictures and the operation of theatres. A fair number of the theatres in the United States have been closed down over the past two years, including not only some of Paramount-Publix, but also those of other chains, and a larger proportion of independents.

This has had the effect of curtailing the market for the company's product. Attendance at the theatres remaining open has declined as the result of unemployment and reduced wages.

John Hertz

The company had worked vigorously for a year under the direction of John Hertz to effect all possible operating and administrative economies, but after being chairman of the finance committee of the company for a little over a year, Hertz resigned early in January, 1933, shortly before the decision of the directors to enter receivership.

RCA and RKO

The Radio Corporation of America, which owns approximately 64 per cent. of the outstanding stock of the Radio-Keith-Orpheum Corporation (in Receivership), has agreed to co-operate with the Stockholders' Protection Committee, in an endeavour to formulate a reorganisation scheme.

The Radio Corporation has contributed to the expenses of the Committee, although reserving the right to decide at a future date whether to deposit its stock with the Committee.

The Committee, in a communication to stockholders, does not find it necessary to ask for deposits of stock at the present time. The Committee includes Robert C. Adams, Ferdinand Eberstadt, Maurice Goodman, Paul M. Mazur, Grayson M.-P. Murphy, and Herbert Bayard Swope.

Columbia Pays Preference

Columbia Pictures Corporation has declared the regular quarterly dividend of 75 cents on its Preference stock, and at the same time reports a net profit of $220,028 for the thirteen weeks ended September 24, 1932.

Warner Reduces Loss

For the quarter ended November 26 last, Warner Brothers Pictures and subsidiary companies (excluding Skouras Brothers Enterprises and St. Louis Amusement Company, and their subsidiaries) report a net loss from operations of $1,746,762 after depreciation, amortisation, interest, etc., but excluding profit of $966,645 on redemption of 6 per cent. Convertible Debentures and bonds of subsidiaries, which was credited to the deficit account.

For the quarter ended November 28, 1931, the company reported net loss of $1,848,868 after charges and taxes, but exclusive of $1,881,927 profit on redemption of Convertible Debentures and bonds of subsidiaries, which was credited to surplus account. Current assets as at November 26, 1932, including $2,732,030 cash, amounted to $14,881,360, and current liabilities were $12,743,189.

Loew's November Quarter

Loew's Incorporated, and subsidiaries, report for 12 weeks ended November 24, 1932, a net profit of $816,160 after depreciation, federal taxes, etc., but before subsidiary preferred dividends, etc. This is equivalent, after estimating subsidiary preferred dividends, and allowing for dividend requirements on $6.50 Preferred stock of Loew's Inc., to 36 cents per share on 1,464,025 no par shares of common stock, and compares with $1,895,467, or $1.09 per common share in 12 weeks ended November 20, 1931.

Kinema Shares React

The realisation that the Gaumont plans do not include any excursions outside its own group, has resulted in a general recession in the prices of film shares during the past week.

Exceptionally Gaumont-British 7½ per cent Preference shares have advanced 4½d. to 23s., and Gaumont 6½ per cent First Mortgage Debentures, 10s. to £102½. P.C.T. Construction 7 per cent. Preference (also in the group), have risen 3d. to 22s. 3d., but apart from Madame Tussauds 1s Deferred, which are 1½d. better at 2s. 4½d., other movements are adverse to holders.

A.B.C. Ordinary declined 1½d. to 3s. 4½d. and the Preference 10½d. to 16s. 3d., while British and Dominion Preferred Ordinary fell further to 3s. 9d. British Instructional (Proprietors) 10s. Ordinary lost 1½d. at 4½d., and British International Pictures 5s. Ordinary a similar amount at 3s. 7½d. Gainsborough Pictures declined 4½d. at 8s. 7½d., General Theatre Preference 7½d. at 12s. 9d., P.C.T. 7½ per cent. Preferred Ordinary 9d. at 21s., and Moss Empires 1½d. at 15s. 9d. There is no news yet of the Moss report.

No Rochdale Dividend

Owing to the fall in box-office receipts, Proprietary Theatres, Ltd., a meeting of whose shareholders was held at Rochdale last week, is not paying a dividend on the past half-year's trading.

Ald. J. Bryning, J.P., who presided, said admissions to their kinemas during the half-year had decreased to the extent of £1,900, in comparison with the previous corresponding half-year. They had paid in Entertainments Tax alone during the six months £5,120.

The statement of accounts for the half-year show that the profits of the two subsidiary companies were £2,425, as against £4,733, while the profits from Proprietary Theatres from rents and transfer fees amounted to £457, against £419, making a total of £2,883, against £5,149.

The combined profit and loss accounts of the three companies showed £23,823 7s. 6d. brought forward, to which had to be added £2,882 17s., the profits for the half-year. Deducting £1,875 15s. as reserve for income tax, there remained a balance forward of £24,830 9s. 6d.

COMPULSORY WINDING-UP

Mr. Justice Maugham in the Companies Court of the Chancery Division on February 20 made an order for the compulsory winding-up of Palladium (Upper Norwood), Ltd., on the petition of Secretarial Co. and General Agency, Ltd., Fleet Street, E.C., creditors of the company for £216.

RETURN OF CAPITAL

In the Chancery Division on February 20 Mr. Justice Maugham sanctioned the reduction of the capital of the Gravesend Picture Theatre, Ltd., from £6,000 to £3,000.

Mr. Strangman, for the company, said it was proposed to return half the capital to the shareholders as being in excess of the company's needs. The capital consisted of £1 ordinary and 1s. deferred shares, and the company had ample cash resources to repay the necessary amount of money.

MEN AND MOVEMENTS

Majestic, Cradley Heath, Manager Appointed—S. E. Marshall Moves to London—Presentation to J. J. Newey—D. Martin's Wembley Appointment

H. Godwin Longthorn, manager of the Apollo Cinema, Birmingham, has been appointed manager of the Majestic Cinema, Cradley Heath, Alderman F. J. Ballard's O.B.E., new hall, which is scheduled to open at Easter. Mr. Longthorn, who has had many years' experience in the Trade, occupied his first managerial position at the High Wycombe Cinema. Later he took command of the Silver Cinema, Worcester, and upon the Criterion, Dudley being acquired by P.C.T. he joined that company and managed the Criterion until the Regent Super Cinema—also a P.C.T house—was opened in the autumn of 1929, when he was again promoted to that management. Following this he was appointed manager of the New Gaumont Palace, Birmingham, an appointment he relinquished later to take over command at the Apollo.

Thomas H. Whittaker has relinquished the managership of the Metropole, Bootle, Lancashire, to become manager of the Picturedrome, Buxton Road, Huddersfield, where he follows Harry Vernon, who has retired. Before being at Bootle, T. Whittaker had been manager of the Casino Cinema, Manchester, and the Regent, Blackpool. **M. Vernon**, the doyen of the kinema Trade in Huddersfield, has been a manager in the district for 21 years, and in still earlier days he was associated with a film company which produced pictures at Holmfirth, Huddersfield. He has been manager of the Picturedrome for over 15 years.

S. C. Marshall, manager for the last year at the Commodore, Liverpool, has transferred to a similar position at another A.B.C. hall, the Bedford, Camden Town, London. He was formerly in charge of the Gainsborough, Bootle. Although only 35 years of age, Mr. Marshall has had nineteen years' experience in the entertainment industry, and when he was only sixteen years old managed the Palace, Waltham Cross, for his uncle, Capt. Cecil Clayton. When he was demobilised from the Army, he took charge of the Grand Theatre, Mansfield, which was subsequently acquired by A.B.C., for his uncle, and held that position for eight years.

S. C. Montague-Austin has relinquished control of the Theatre Royal, Stratford, to take over the management of the Queen's, Palmers Green, N. Monty, as he is known, spent many years on the stage before entering the managerial side, and his experience of managing kinemas is extensive. He has held appointments in London and the provinces, and his stage experience makes him favour stage prologues as a method of publicising his presentations.

J. J. Newey completed his managership of the Gaumont-British house, the Savoy, Plymouth, on Saturday, and has now moved to Cheltenham, where he takes over the managership of the new Gaumont Palace, which is to be opened shortly. Before leaving Plymouth, he was presented by the staff of the Savoy with an ornamental table lamp, while Mrs. Newey received a pair of handsome book-ends. Mr. Newey has been at the Savoy for the past eighteen months.

H. Edward Manton has been appointed manager of the Jubilee Cinema, Scunthorpe, Lincs, in succession to R. S. Roberts, who has gone to Castleford. Mr. Manton was musical director of the Palace Theatre, Scunthorpe, for some years, and has been on the management of the local Royal and Majestic kinemas.

S. C. Cadogan has been appointed assistant manager of the Gaumont Palace, Birmingham, where he succeeds R. Thomas. Mr. Cadogan, prior to taking up his Birmingham appointment, was with the G.B. Corporation at Stamford Hill, London, and for a short period at Leicester.

T. Walton, for the last few years manager of the Gem (A.B.C.), Liverpool, has succeeded A. Walkinshaw at the Popular P.H., Netherfield Road, Liverpool. **Mr. Walkinshaw** has been transferred to the Commodore in succession to S. C. Marshall. **F. Burns**, assistant manager to Mr. Marshall, goes to the managership of the Gem.

Sydney Jolfree, managing director to the Wakefield Picture House, Ltd., is making good progress after his recent operation, and is now recuperating at a Maidenhead nursing home.

R. Thomas, assistant manager of the Gaumont Palace, Birmingham, has been appointed to a similar position at the West End Cinema, Birmingham, where he succeeds S. P. Clewlow, now of Wednesbury.

George Wright, proprietor of the Picture House, Eastleigh, which was described in last week's *Kine.*, has been connected with the kinema business in this town since 1916. He has been a member of the local council for the past six years. Well-known throughout Hampshire by his sporting activities, Mr. Wright excels at bowls. In 1928 he carried off the singles Bowls Championship of England from over 3,000 competitors. As a member of the British Bowling section in Empire Games in Canada in 1930, he never lost a game. Last year he was skipper of an English side in the international matches in Glasgow. G. Wright's other theatre, the Regal, Eastleigh, possesses a fine Christie, and a forthcoming attraction is the Good Friday concert when "Georgie," as all his patrons know him, conducts his own twenty-piece orchestra in a programme which includes original items arranged and orchestrated by him in conjunction with F. Boyd Oxford, the resident organist.

Dudley Hoard, who since J. A. Cooper acquired the Regal and the Regent kinemas in Nottingham a few months ago, has had the job of managing them, relinquished that position last week. He informed a *Kine.* representative that it had been his ambition for some time to secure a berth in the London area and was, in fact, negotiating for a managership in the Metropolis. **L. J. Ravenscroft**, who has for many years been associated with different halls in the Potteries, will take his place as manager and will have as his assistant Jack Edward Harmston, a newcomer to the Trade.

Dennis Martin, late of the Rialto, Dartford, has been appointed house and ballroom manager of the Capitol, Wembley. He has had an extensive experience on the exhibiting side, and is now employing his flair for showmanship in organising a series of novelty nights for Wembley dancers.

W. Lowe has been appointed assistant manager of the Regal, Watford. This is Mr. Lowe's first appointment in the Industry, he having formerly been a member of the Exide Co.'s publicity staff.

Francis Missen, manager of the Regent, Dudley, has left the town to take over the management of the Empire Theatre, Hanley, in succession to Julian Graham, who has retired. F. Missen, prior to his Dudley appointment, was engaged in Trade circles in London.

A. Colman has taken over the management of the Grand Cinema, Handsworth, in succession to C. Harrison, now in the managerial chair of the Waldorf Cinema, Birmingham.

S. G. Codagan has vacated the position as assistant manager to E. D. Hainge, manager at the City Cinema, Leicester, and **Basil Wilmott**, from London Halls, has taken Mr. Codagan's place.

Miss Bertha Moore has taken over the management of the King's Kinema, Liscard Road, Wallasey, from William Connah.

George Pattman, F.R.C.O., late solo organist at the Kensington Kinema, has been appointed solo organist at the Morden Picture Theatre, S.W., where a Compton Unit organ has been recently installed. His solo interludes are a special feature of every programme.

Harold Spiers, who last week relinquished his association with Gaumont's Birmingham office, has now joined the sales staff of Warner Bros.' Birmingham office, in which capacity he will work the Potteries territory.

F. G. Simmonds, Western Electric credit manager, who has been away on account of an accident in which he sustained broken ribs, is now back at work and wishes to thank his friends in the Trade for their many kind wishes.

A. Minton, late of the Ideal Film Co., has taken over the managership of the British Lion Film Co. at 53, Charles Street, Cardiff.

SHARE MOVEMENTS

	Last week.	This week.	Movement.
A.B.C. Ord. 5s.	3/6	3/4½	—/1½
" " 7½ % Pref.	17/1½	16/7½	—6
A.P.P.H. Ord.	20/4½	20/6	+/1½
Assoc. Talk. Pic. Ord. 5/-	-/7½	-/7½	—
Baird Televis. 10% Prefd. Ord. 5/-	1/3	1/3	—
Baird Televis. Defd. Ord. 5/-	2/-	2/-	—
Blackpool Tower Or1. £1	60/7½	60/7½	—
Brit. Cine. Theat. Ord. 10/-	4/1½	4/1½	—
" & Dom. Defd. 1/-	-/4½	-/4½	—
" " Prefd. Ord.	4/-	4/3	+/3
Brit. Films (Props.) 10/- Ord.	-/6	-/4½	—/1½
" Inter. Pic 5/- Ord.	3/9	3/7½	—/1½
" " 8% Pref.	19/3	19/3	—
" Lion Prefd. Ord.	2/3	2/3	—
" " Def'd 4d	-/3	-/3	—
" Talks Pic. Ord. 5/-	-/3*	-/3*	—
Denman P.H. 7% 1st Mt. Deb.	£106½	£104xd	—
" " 7% Conv. Deb.	£106	£10c½	+15/-
Dominion Thea. £1 Ord.	-/6	-/6	—
Gains. Pic. Ord 10/- pd.	9/-	8/9	—/3
Gaumont-British Ord 10/-	13/10½	13/7½	—/3
" " 7½% Pref.	22 7½	23/-	+/4½
" " 6½%1stMort. Deb.	£102	£102½	+10/-
General Thea. Pref.	13/4½	12/9	—/7½
" " 6½%1st Mort. Deb.	£98½	£98	—10/-
Ldn & South Super Cin. 2/-Ord.	-/4½	-/4½	—
Mdme Tussauds 1/- Def1.	2/3	2/3	—
" " £1 Cum. Pref. Or1.	27/6	27/6	—
" " 7% 1st Mort. Deb.	£105½	£105½	—
Metro. Cin. Invest. 10% 10/- Pref. Ord.	1/3	1/3	—
Moss' Empires £1 Ord.	15/10½	15/9	—/1½
" " £1 Cum. Pref.	13/6	13/6	—
" " 6% Deb.	£101	£101	—
" " 4% Perp. Deb.	£73	£73	—
P.C.T. Ord. 10/-	15/3	15/3	—
" 7½% Pfg. Pf. Ord.	21/9	21/6	—/3
" Cum. "A" Pref. £1	25/3	24/4½	—/10½
" "B" " "	23/3	23/-	—/3
" 6% 1st Mort. Deb.	£106½	£103½xd	—
" Const. 7% Pref.	22/-	22/3	+/3
Stoll P.T. Corp.	3/3	2/9	—/6
United P. Thea. 10% Pref. Ord.	-/3*	-/3	—
" " " 7% 1st. Mort. Deb.	£47	£47	—

*Nominal.

£1 Shares unless otherwise stated.

SCOTTISH ATTACK UPON QUOTA

RATIO SHOULD BE LOWER THAN IN ENGLAND

DIVIDED VIEWS ON THE VALUE OF BRITISH FILMS

Matter to be Discussed in London

CRITICISM of British films and counter-statements as to their success in Scotland were heard at the monthly meeting of the Scottish branch of the C.E.A.

The matter was the outcome of the Board of Trade's letter to the General Council of the Association for any amendments that might be suggested by them for insertion in the Cinematograph Films Act, 1927.

THOMAS ORMISTON, M.P., the chairman, in reply to a question by George Singleton, stated that the matter was before a special committee of the council, but the report was not yet completed. If the General Council were so advised the matter would come before the branches.

Mr. SINGLETON said that it was desirable that the opinion of the branches should be heard.

Mr. ORMISTON said that there was a considerable proportion from Scotland on the General Council committee, and the views of the Scottish branch were expressed by A. B. King, James Welsh, and himself, but that committee could not bind the General Council as to the procedure they should adopt. There would, however, be a motion made by the Scottish delegates that the matter be referred to the various branches.

LOUIS DICKSON, Edinburgh, said that the English exhibitors were not up against the same trouble as the Scottish exhibitors. At the General Council meeting he sat beside a member from Hull who told him he could not get enough British pictures. That was certainly not the position they had in Scotland. He thought they, in Scotland, ought to get some concession with regard to the percentage they had to show.

In reply, Mr. Ormiston said that he saw little hope in getting any discrimination taken between the two countries.

Concession Demand

HERBERT J. GREEN, Glasgow, said that Scottish audiences had never yet accepted either the Cockney or the Oxford accent, and even at the very first sound of a broad "A" they started to laugh. His company had a trailer showing this week, and the cuttings from the picture were so good that no one would know it was a British film until a Cockney man spoke. Before anyone would come to see that picture, they had had to cut out this Cockney speaker. Last week in some of the newsreels there were glimpses of a railway disaster in Ireland. The commentator on that scene spoke with a pronounced Irish brogue and people were laughing at it. Even if they in Scotland got the small concession of 2½ per cent. inserted in the Act it would be a very great help.

British Picture Successes

So far as his company was concerned, said D. A. STEWART, J.P., Glasgow, British films were showing results very favourable as compared with American films. Indeed, they had three or four kinemas which could not get enough British films, and the highest takings were from British productions. If they took the 40 halls in the Scottish circuit of his company, the results would compare favourably with the American productions, and their lowest takings had been with American pictures and not British ones.

There had been criticism about the English dialogue in Scotland, but what could be said about the American dialogue which they could not understand at all? He did not think they should give a lead to the General Council on this matter.

GEORGE SINGLETON said that, personally, he felt that the Act had been an excellent one in many respects. They had had considerable benefits, especially through the abolition of block booking and the reduction in booking dates. But still he thought the protection that had been afforded the British producers had served its purpose. They had had six years of this Act, and they were faced with the certainty that within three years they would be asked to show a quota of 20 per cent. of British films.

Mr. ORMISTON closed the discussion by remarking that their delegates to the General Council had heard these criticisms and would no doubt give effect to them when the matter was discussed in London.

The Cross-over Problem

JOHN A. HOUSTON, the secretary, submitted a report with regard to cross-overs. Mr. Levy, of the K.R.S., had replied to their representation to the effect that he was in sympathy with the contention of the exhibitors, and that they were going to try and make matters more satisfactory for them.

EX-BAILIE TIMMINS again emphasised the point that he thought renters should resort to the old arrangement of advising exhibitors of the actual cross-overs, so that they would have a check on their carriage charges by the transport companies. With the advent of talkie films and the necessity of those to be returned to the Glasgow offices for inspection and cleaning, it was a difficult matter occasionally to know whether the film did actually come from Glasgow or had been crossed over from another hall in the district.

ALEX. KING jocularly remarked that the obvious way out of the difficulty would be that renters should pay carriage both ways on all films.

Publicity Material

WM. SHAW urged that each Glasgow renter should carry a supply of posters and stills. He did not see why they should have to pay the carriage on those from London. He, all along, had refused to pay such charges, and thought that the only way to remedy this matter was for every other exhibitor to do the same.

Mr. ORMISTON said this point was well worth the attention of the executive committee.

Plight of Small Halls

BERT GREEN then remarked that he thought the Association should take up the case of the small exhibitors, many of whom, as they knew, were fighting desperately for an existence, and, to make matters worse, several renters were not agreeable, and, in fact, had refused, to supply films to small halls on the plea that they were not getting sufficient revenue from them. Mr. Green suggested that the Association should go out of their way to help the small exhibitor in such instances.

Billposting Charges

It was reported that a deputation had met Allen and Co. on the subject of posting charges. Since then, they had received a letter from the Billposting Association in London stating that their council had discussed the matter and had been unable to recommend any concession.

The letter was sent to London to be dealt with by the General Council, because it was felt that this was a national matter instead of a local one.

Tax Campaign Progress

A. B. KING submitted a report on the progress of the tax campaign, and detailed the steps to be taken by exhibitors and conveners with regard to petition forms. He said that already their committee had been in touch with the Chancellor of the Exchequer.

Mr. Ormiston observed that prior to the annual meeting they had had 418,000 signatures to the petition in Scotland, and since then, of course, there had been a very considerable number more.

A Queer Position

On the question of an "A" clause inserted in licences in Fifeshire, Mr. Ormiston said that it was peculiar that although the Law Officers of the Crown in Scotland say that the conditions should not be inserted in Scottish licences, it is agreed by the laws of England that it is quite a good enough clause for England. They had, however, been able to get a restricted clause in England. It was rather peculiar, too, that the county of Fife should be separated from the rest of Scotland. One was at first tempted to test the matter in the courts, but instead the Association had asked the county council to receive a deputation of exhibitors.

Glasgow Kinema Sunday

Mr. ORMISTON announced (as reported in last week's *Kine.*) that the magistrates of Glasgow had agreed to permit Sunday kinema opening again. He thought, therefore, that the Glasgow exhibitors should show their appreciation by making this Kinema Sunday a real bumper one.

Replying to a member, Mr. HOUSTON stated that Kinema Sunday would probably be held on the four Sundays in March, and arrangements were left in the hands of the executive.

The next meeting of the branch will be held on March 22, as the usual Wednesday, the 15th, would clash with the date of the annual meeting of the Association in London.

Unemployed and Kinemas

Following the meeting, the Glasgow members met ministers and other representative bodies with regard to performances to the unemployed.

The meeting was held in private, but before the branch meeting closed Mr. Ormiston made a statement, saying that ministers of religion in Glasgow, and exhibitors, had thought they might try to do something to alleviate the lot of the unemployed. In their first experiments they were fortunate in receiving the services of various well-known theatrical stars, and to this entertainment admission was either free or a charge of a penny was made to defray expenses. The ministers tried to get other halls, and it was then suggested to them that before any more should be done the matter would require to go before the C.E.A.

There was a delegation before the last executive meeting, and at the special meeting the exhibitors put it to the ministers that while there was no question of their sympathy with the unemployed, they had to bear in mind that there was a very large amount of capital and employment in the kinema Trade, and if there was to be a furtherance of the development of the penny matinees it would have a very serious effect on the general trade of the kinemas. It seems to me that it was just a little bit unfortunate that some of our members had entered into arrangements with the ministers.

D. A. STEWART

SLACKNESS IN TAX RETURNS

S. MIDS. TO EMPLOY CANVASSER

AT the monthly meeting of the Southern Midlands Branch, over which R. CHETHAM presided, E. CARPENTER (secretary) said that he had written to all members in the area who had not yet sent in their tax forms or paid their levy.

There were still a large number of delinquents, but returns were coming in gradually. One member wrote that the tax took £16 of his takings last week, and left him with a net loss of £19. He sent his levy coupled with the words, "God send you back to me!"

The Secretary emphasised the urgency of letting him have the result of the public petition in each district, so that he could arrange for deputations to the local M.P.s as soon as possible.

Tax Petitions

C. C. DAY reported on the proceedings of the last General Council meeting, at which the necessity of sending in the lists of comparative returns was also stressed by the Council.

ARISING out of this the CHAIRMAN said he thought it would be waste of time in many cases to present tax petition to Members of Parliament.

W. F. J. HEWITT said that, however that might be, the essential thing was to get the tax returns sent in.

Various reports (mostly very unfavourable) were made by members present as to the result of the increased tax on the year's work.

The Defaulters

The CHAIRMAN asked if there were not enough funds raised by the levy to employ somebody to go round and see exhibitors who had not complied with the request to fill up the forms.

The SECRETARY thought that the branch could not do that on its own. It would have to be authorised from Head Office.

SOUTHAN MORRIS considered that it was a good suggestion that the branch should concern itself immediately with its own area; and, on the motion of the CHAIRMAN, seconded by Mr. MORRIS, it was agreed that the Secretary should be instructed to engage an efficient man for this purpose at once.

Sunday Opening

An exhibitor from New Barnet said that his local Council was holding a meeting on Monday to consider the question of Sunday opening, and that exhibitors in the district had been asked to attend.

At the Annual Dinner

W. F. J. HEWITT proposed that, instead of the annual dinner of the branch, this year they should apply for an extra large table at the C.E.A. dinner in March, and get as many members as possible to attend. This was agreed to.

Good Friday Openings

The Secretary was instructed to write to the authorities of the various towns in the area making application for power to open on Good Friday.

The next meeting of the branch was fixed for March 22.

ROAD TRANSPORT AT SHEFFIELD

The newly formed Sheffield company for the road transport of films is meeting with a considerable amount of success. Sheffield was one of the first cities in the country to adopt road transport, and for several years the work was carried out by a Bradford firm. More recently, Broxbourne, Ltd., have been carrying the films.

SHEFFIELD TRADE SHOWS

The decision of United Artists to resume Trade shows at Sheffield is much appreciated by South Yorkshire and Lincolnshire exhibitors.

Three shows are arranged for this week.

ALD. R. W. WHEELDON

"A WASTE OF TIME AND MONEY"

HULL CRITICISES C.E.A. CONFERENCE

COMPLAINTS that too much time was devoted to the social sides of the C.E.A. Summer Conference and not enough to the really important matters of the Industry were voiced at the meeting of the Hull and District branch of the C.E.A.

ERNEST SEATON, who raised this subject, said he had been to the C.E.A. conferences during the last few years, and to his mind it was simply a waste of time and money for all the work that had been done or illumination they have got out of it.

"It seems the conferences are given up to nothing else but the technical side and back-scratching. At the conference in London I don't think more than two and a half hours were expended in real business. Too much time is spent on parties and that sort of thing.

"We should have a resolution from this branch to the effect that we ought to have more time to discuss the real difficulties of this Industry," Mr. Seaton declared, and added that the last Glasgow conference was the best he had ever attended.

T. FAWLEY JUDGE (the chairman) pointed out that the General Secretary approached the branches beforehand as to the subjects they wished to discuss, and also to arrange a series of papers, many of which were excellent.

W. ROCKETT (secretary): "After the papers the discussions are cut short, because we are all going somewhere else."

Mr. SEATON said that papers were sometimes completely chalked out. He wished to move that at the next conference a better agenda from the viewpoint of the business side of the Industry he put before the delegates.

The CHAIRMAN agreed that they came back from the conferences very little better experienced than they went.

After further discussion the Branch finally agreed to reconsider this matter at the next monthly meeting.

Tax Return Defaulters

The SECRETARY then read reports on the tax campaign. Only three or four houses locally had not sent in their returns, and five houses were in arrear with their tax levies, a total of 13 guineas yet to be paid.

Alderman R. W. WHEELDON suggested that members be asked to get in touch with non-paying members in the various areas.

The CHAIRMAN said he thought the Branch had done everything it possibly could to encourage payment, and all action beyond this should come from headquarters.

Mr. MORTON asked whether the defaulting members did not automatically lose the right to membership.

The CHAIRMAN, in answering, said that the association did not want to weaken its strength by losing some hundreds of members in this way, and he suggested that the Secretary write and ask headquarters for advice.

Advertising in Films

At the previous meeting, Mr. Morton protested against the inclusion of advertising matter into ordinary feature films. The General Secretary had made inquiries about the particular offence complained of, and in reply the producers of the film stated that no payment had been received, and the idea that the close-up of patented articles mentioned might be deemed an advertisement had not occurred to them.

J. WHEELDON said this sort of thing was increasing. He had seen another example last week.

The CHAIRMAN: "We will make a note on our minutes that the thing must be watched."

Annual Meeting Delegates

R. W. WHEELDON was of the opinion that the branch ought not to expend its funds on sending a number of delegates to the annual meeting and dinner of the C.E.A. If ever the branch had to fight a question of principle, such as Sunday opening, funds would be needed.

It was decided to send the Chairman, Vice-Chairman and Secretary as delegates.

(Continued at foot of column 4 next page)

C

SHEFFIELD AND THE TAX

M.P.s Must be Impressed with Trade's Serious Position

SUGGESTION FOR PRESENTING PETITIONS

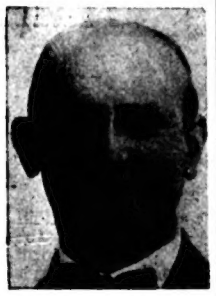
ENTERTAINMENTS tax and the road transport of films were the principal topics at a well-attended meeting of the Sheffield branch, Claude Barker presiding.

Film Transport

The introduction of a new road film transport company between Sheffield and Leeds was announced by D. DUDLEY CRAIG, who asked for the support of exhibitors, and gave assurance of good service. On the other hand, Messrs. Broxburne, Ltd., who at present do the majority of the work, wrote complaining about the intensive canvass on behalf of the new company after they had gone to considerable expense in organising a good service for South Yorkshire.

HARRY BRAMWELL contended that a service between Sheffield and Leeds was not sufficient, for in some cases films had to be sent or obtained from London, Nottingham, Derby or Manchester.

WILFRED BRYAN said exhibitors were being well catered for by an efficient service, and he personally was not inclined to change.



ISY GRAHAM

ISY GRAHAM said it was necessary to look ahead to the morrow when a competing company may be useful. It was never wise to discourage competition, and in this case, when one of their best-known exhibitors was interested to some extent, they ought to encourage rather than otherwise. He moved, seconded by F. MACDONALD, "That it be left to the discretion of managers to make what they consider best arrangements for film transport for their own halls."

SYDNEY KIRKHAM did not believe two companies could do the work so efficiently as one.

NATHAN BLASKEY urged that the new firm, owing to its local interest, should be given some support.

After some further discussion, the resolution was carried, and the secretary requested to circularise all members with a copy of the two letters and the resolution.

Flag Days

The question of allowing collections to be made at kinemas on flag days was considered. The Advisory Committee recommended that seven charitable organisations should be granted facilities.

The importance of reducing the number of collections was stressed.

"Kine." Covers

Answering a question with reference to the size of the *Cinematograph Times*, A. R. FAVELL congratulated the *Kine.* on the excellent binding cases they have provided for subscribers, saying that such a method of keeping the papers together would be greatly appreciated by all subscribers. Mr. Favell added that he did not think there would be any further variation in the size of the C.E.A. film reports.

Entertainments Tax

A. R. FAVELL gave a lengthy report as to the position of the Entertainments Tax campaign, both nationally and locally.

Mr. Favell announced that to his surprise when the list of those who had not sent comparative returns was received from the head office he found that 70 per cent. of Sheffield and district exhibitors had not sent in any returns.

What was even more surprising was that the delinquents included the two big local circuits and a number of fairly large halls. In most cases it was due to oversight, and he was able to arrange for practically all the Sheffield exhibitors' lists to be sent. He had also been successful in getting most of those from the outside districts forwarded so that the branch could hardly be blamed.

One prominent exhibitor in the city had taken little part in the campaign, expressing the view it would do no good. If all exhibitors took the same view they would get nowhere.

Mr. Favell reported that the local Advisory Committee had appointed members to look after various parts of the city and outlying towns to speed up the signing of petitions, and this had undoubtedly increased the number of signatures.

JAMES GIBSON declared that the Rotherham and district kinemas were making much effort to help forward the campaign.

Members Dilatory

NATHAN BLASKEY urged that all members should be requested to send their petition forms to the secretary, and that he also arrange for interviews with the M.P.s. They could not blame Members of Parliament altogether, he added. The fault lay with their own members who were too dilatory even to send comparative returns, the documentary evidence necessary to prove to Parliament the effect of the tax. If they had responded 100 per cent. then it would have been possible to lay before Parliament definite figures to substantiate their case.

ISY GRAHAM suggested that if Parliament would not give them a fair and honest deal they might do something through organisations of the workers and unemployed, because those persons realised what the tax meant to the working man. The only concession they had ever got in respect of the tax was given by the Labour Government, who had a better appreciation of what the pennies meant. If they were going to obtain any benefit for all the work put in during the past few months they must try to create the right atmosphere, so as to impress the local M.P.s with the reasonableness of their claims.

W. B. GIBSON (Sheffield) suggested that the help of Major Whittaker, the chief Conservative agent, should be solicited in arranging interviews with Members of Parliament.

Several other suggestions were made, and eventually the Advisory Committee of the branch was entrusted with the task of arranging the interviews and presenting the petitions.

General Council Review

A. R. FAVELL, commenting on the meeting of the General Council, dealt specially with the proposed new Standard Contract and Sunday opening. The Standard Contract, he said, was largely in the melting-pot at present, but before anything definite was done the Sheffield branch would have the opportunity of considering the new document.

Alluding to Sunday opening, he said it was a good job that Sheffield had not forced the issue with regard to Sunday opening for charity, after their application was turned down by the Watch Committee. Had they done so they may have found themselves as Oldham, who were beaten on a poll being taken. The position at Sheffield was very unfortunate, but he was pleased they had not made it worse by forcing the issue

C.E.A. Film Markings

NATHAN BLASKEY complained strongly about what he described as very misleading C.E.A. film markings, and asked if the delegate could say whether anything was being done to improve the position.

Recently we have had several instances of films being given eight marks or more which certainly did not deserve to be placed in that category, Mr. Blaskey added. What was more surprising was that in the actual reviews the films were to some extent slated.

Mr. FAVELL said there had been a number of complaints, but in awarding points to a film, story value, photography, sound, etc., were all factors. Story value was to his mind the biggest factor, and after that the general appeal.

The view was expressed that greatest possible care should be taken in film reports if these are to be of value to the exhibitor.

HALIFAX CONVERSION

The Theatre Royal, Halifax, under the control of Northern Theatres Co., Ltd., will end its legitimate career on March 6, when it will open with films. A Western Electric type 3.8X F. equipment has been installed.

A scene from A SAVAGE GIRL (Pathe), which is to be Trade shown on Friday

Tom Mix in TERROR TRAIL, which is to be Trade shown on Friday at the Rialto, Leicester Square, by Universal

LEICESTER TO MEET M.P.s

Committee Formed for Tax Campaign

LITTLE ENTHUSIASM FOR S.O.

WAYS and means of pressing upon Members of Parliament the importance of securing a reduction of the Entertainments Tax as part of the national campaign, were discussed at some length by the Leicester and district branch of the C.E.A., held at the offices of Deacon and Co., 4, Horsefair Street, Leicester, on February 15. G. H. Scarborough occupied the chair, and the following members were present:— G. Hickson, G. C. Baum, R. W. Marshbanks, F. Stafford, W. H. Tyers, J. Fisher, E. D. Hainge, A. Black, F. Roberts, Coun. G. Smith, and Roland Lea.

Apologies were received from P. Oswin and the secretary, C. F. Bailey, for not being present at the meeting.

Approaching M.P.s

The CHAIRMAN stated he considered the best course to adopt was to get appointments with the various M.P.s in the district, as they did two years ago. If agreeable, they could write to the secretaries and ask, if there were two Members in one division, if it could be arranged for both Members to meet them at one appointment, which would save time. Mr. Scarborough said he thought it would be better to form a committee and then decide who on that committee should interview the Members of Parliament.

R. LEA said that in his opinion each individual member should be present to meet the M.P.s, but Mr. SCARBOROUGH did not think it would be the best plan for too many to wait upon the M.P.s. In his opinion, if only two or three waited on these gentlemen, they would think those exhibitors not present were not interested in the campaign.

Mr. Scarborough remarked that embodied in the letter asking for the appointment, it would be made quite clear that the committee represented the exhibitors, and that the committee had been formed with the purpose of putting the case before them. He did not consider that would in any way convey that the other exhibitors are not interested.

Coun. SMITH considered it essential that the manager or the proprietor should be on the deputation to see their own Member. The CHAIRMAN agreed it would not be of much interest to a Leicester M.P. to see Mr. Smith, of Wigston, or Mr. Oswin, of Loughborough.

G. C. BAUM stated on previous occasions the committee had been formed of town and county members, and W. H. TYERS asked if one member was chosen from each constituency would that meet the case?

The CHAIRMAN stated he had quite an open mind as to who should be on the committee. He considered, however, it would be better for the same men to meet the M.P.s. He did not consider the deputation should be too big, and the same deputation should see the whole of the Members.

Mr. BLACK asked if it would not be as well for the whole of the forms to go to two Leicester M.P.s, instead of sending them to all.

Mr. LEA considered it very necessary that the forms got to the right quarters.

A Committee Formed

Replying to a question by a member regarding the plan of campaign, Mr. SCARBOROUGH said all members should be asked to send to the secretary the numbers of signatures on the petition forms. The committee should meet and analyse them, then decide on line of campaign. The secretary would then write to the M.P.s for appointments advising them that a large number of signatures had been secured, and await the result of the interviews.

The committee was then formed, comprising the following members: Messrs. Scarborough, Hickson, Marshbanks, Smith, Baum, Oswin, Hainge, and Black.

Leicester Ball Benefits

The SECRETARY reported the receipt of a letter dated January 31 from Mr. Cresswell, of the Birmingham and Midland Cinematograph Trade Benevolent Fund, relative to a report he had read stating that as a result of the Leicester Cinema Ball on January 6, the Benevolent Fund would benefit to the extent of £50. He had replied to this letter, pointing out that other expenses had since occurred, but he had pleasure in enclosing a cheque value £45 11s. 1d., and this has been acknowledged by Mr. Cresswell.

The General Secretary, it was reported, had sent a letter, dated February 13, relative to the Entertainments Tax campaign. The following particulars were required: Number of signatures each exhibitor has obtained, the information to be sent as soon as possible to Mr. Fuller.

A Point on Law

The CHAIRMAN stated that one of the members of the association took up a case and instructed his own solicitor to act for him. When the case was finished he told the solicitor to send in his bill to the association. The CHAIRMAN added that if any of the members had any legal actions pending, the procedure was to get into touch with Mr. Fuller first if they desired any help.

Sunday Opening

Mr. SCARBOROUGH emphasised that head office would not supply any funds towards the campaign and that the funds of the branches could not be used for the purpose of furthering Sunday opening. By the same rules those who did not want Sunday opening have no right to touch the funds to oppose Sunday opening.

Mr. LEA stated that at the last meeting it was decided to leave it over in order that more members could be present to decide what the next step would be. He considered the next step was to get the public to speak for themselves. Up to now it had been looked upon that the application has been made from only interested parties, and it would be better now to go direct to the public.

Mr. BLACK replied that in his opinion they would be asking for trouble if they did this. To this remark two or three members said "Hear, hear."

Opposition Voiced

There was rather a heated discussion on the subject, as some members were not in agreement with Sunday opening. One member said he had just as much right to express his view for the opposition as the others had to express theirs for it, and several members said "Hear hear." A member remarked that in his opinion the opposition had been very quiet indeed.

Mr. BAUM asked what was the feeling of the members on Sunday opening, as a vote has not actually been taken.

Mr. LEA stated they were not asked to vote for it, but that the public might be given a voice in the matter.

Mr. BAUM stated that owing to the present opposition, they could not make any progress. If people were interested in Sunday opening they would be present that morning. He stated that 75 per cent. of Leicester halls were not interested in Sunday opening.

Mr. LEA said, in that case, the only thing to do was to allow the matter to lie on the table.

The CHAIRMAN then remarked that in view of the decision of the City Council, the matter should remain in abeyance until more favourable conditions prevailed. This was seconded by Mr. TYERS, and all were in agreement.

A communication from the Urban District Council of Wigston, dated February 6, was read, in which it was stated that Sunday opening had now received the careful consideration of the Council, and the letter was to be put on the table.

Treasurer's Report

A credit balance of £34 10s. 6d. was declared.

(*Continued from previous page*)

A letter was then read from headquarters with regard to the tax campaign and the presenting of petitions. The SECRETARY said he would arrange for the totalling of the petition signatures at the end of the week. Individual members with strong cases against the tax would also be written to, inquiring if they would appear and explain their position to the Members of Parliament. A well-prepared case should be presented when the M.P.s representing all the constituencies touched by the branch could be approached together.

BRINLEY EVANS expressed the opinion that if the matter was urgent, and proposed that a meeting with the M.P.s could be arranged, three or four delegates be sent up to London without delay. The branch agreed to the motion, after Mr. MORTON had seconded.

Butcher's Film Service Ltd. presents—

SILVERTIP

An Adventure in the Canadian Rockies

SVENSK FILMINDUSTRI Production

PROVINCIAL TRADE SHOWS

LEEDS
Tower,
Monday, February 20, 3 p.m.

NEWCASTLE
Stoll Picture Theatre.
Thursday, February 23, 10.30 a.m.

GLASGOW
Cranston's,
Friday, February 24, 10.45 a.m.

BIRMINGHAM
Forum,
Tuesday, February 28, 10.30 a.m.

CARDIFF
Olympia,
Wednesday, March 1, 11 a.m.

SHEFFIELD
Cinema House,
Friday, March 3, 11 a.m.

MANCHESTER
Market St. Pic. House,
Tuesday, March 7, 10.45 a.m.

LIVERPOOL
Scala,
Wednesday, March 8, 11 a.m.

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THE THRILL OF REALITY

"Entertainment Achievement —Prodigality of Animal Incident—Interesting—Amusing Excellently Photographed and Graphically Described."

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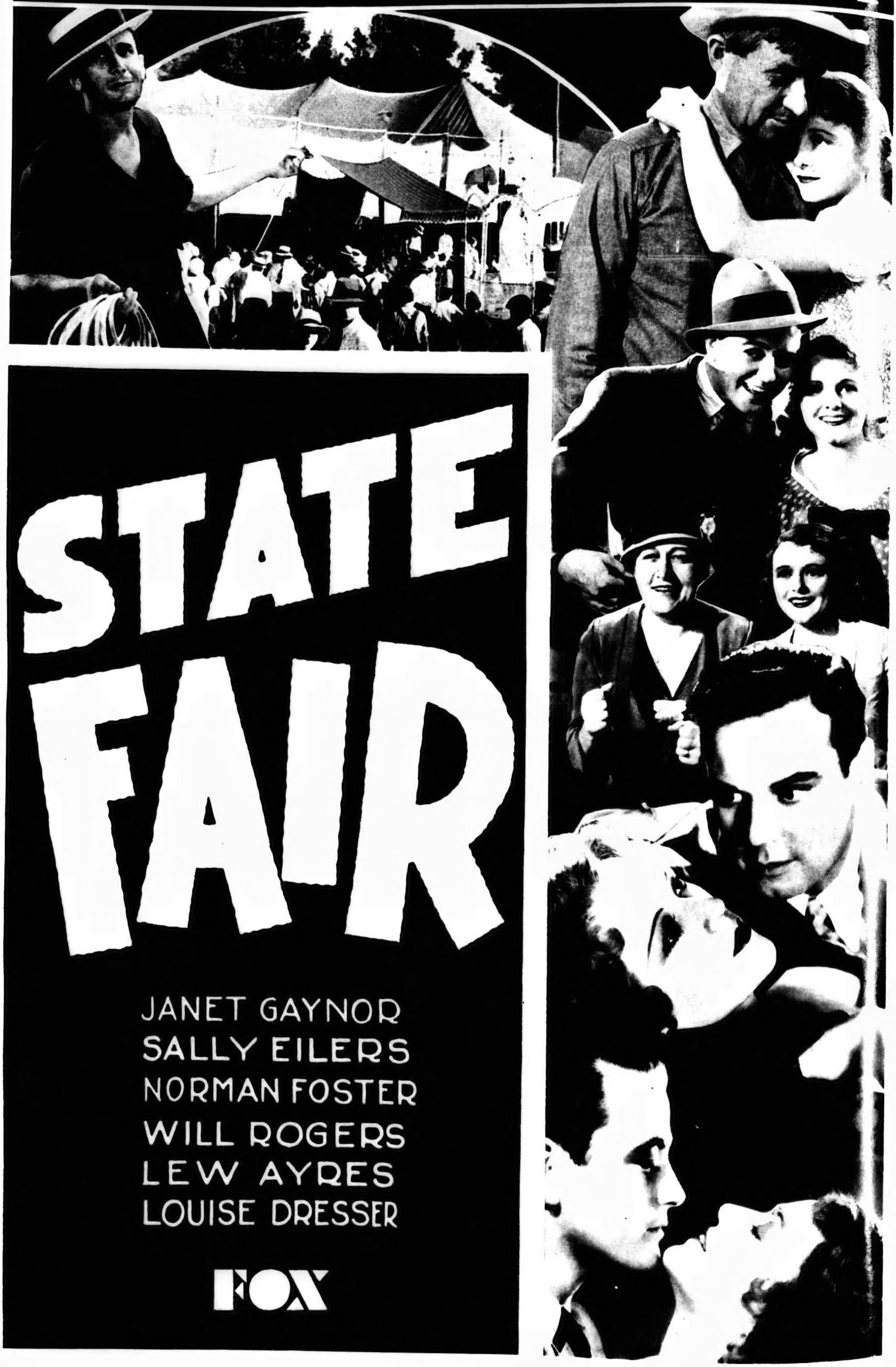
THE SPECTACULAR AUTO-RACING THRILLER

"Staged with Remarkable Realism"

DAILY FILM RENTER, 21.2.34.

THE CAVALCADE OF AMERICAN LIFE



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THE GAUMONT-BRITISH PICTURE CORPORATION LTD.
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SIR ERNEST SHACKLETON'S DASH TO THE SOUTH POLE

The story of a glorious failure, showing the adventures of an heroic band of explorers when their sturdy ship was crushed to pieces by the ice.

Leaving the main party on a snow-bound island, crossing 800 miles of the stormiest sea in the world in an open boat, tramping over glacier-covered mountains, Shackleton and two companions at last reached a whaling station.

Four months later, after repeated attempts to drive totally inadequate ships through the ice, they succeed in returning to the island and find the main party alive, despite utmost suffering and privation.

The South Pole was not reached, but Shackleton's men were safe. A glorious failure indeed!

Commentary by Commander F.A.Worsley D.S.O.
Photography by Frank Hurley.
Supplementary Photography by Sir Hubert Wilkins.

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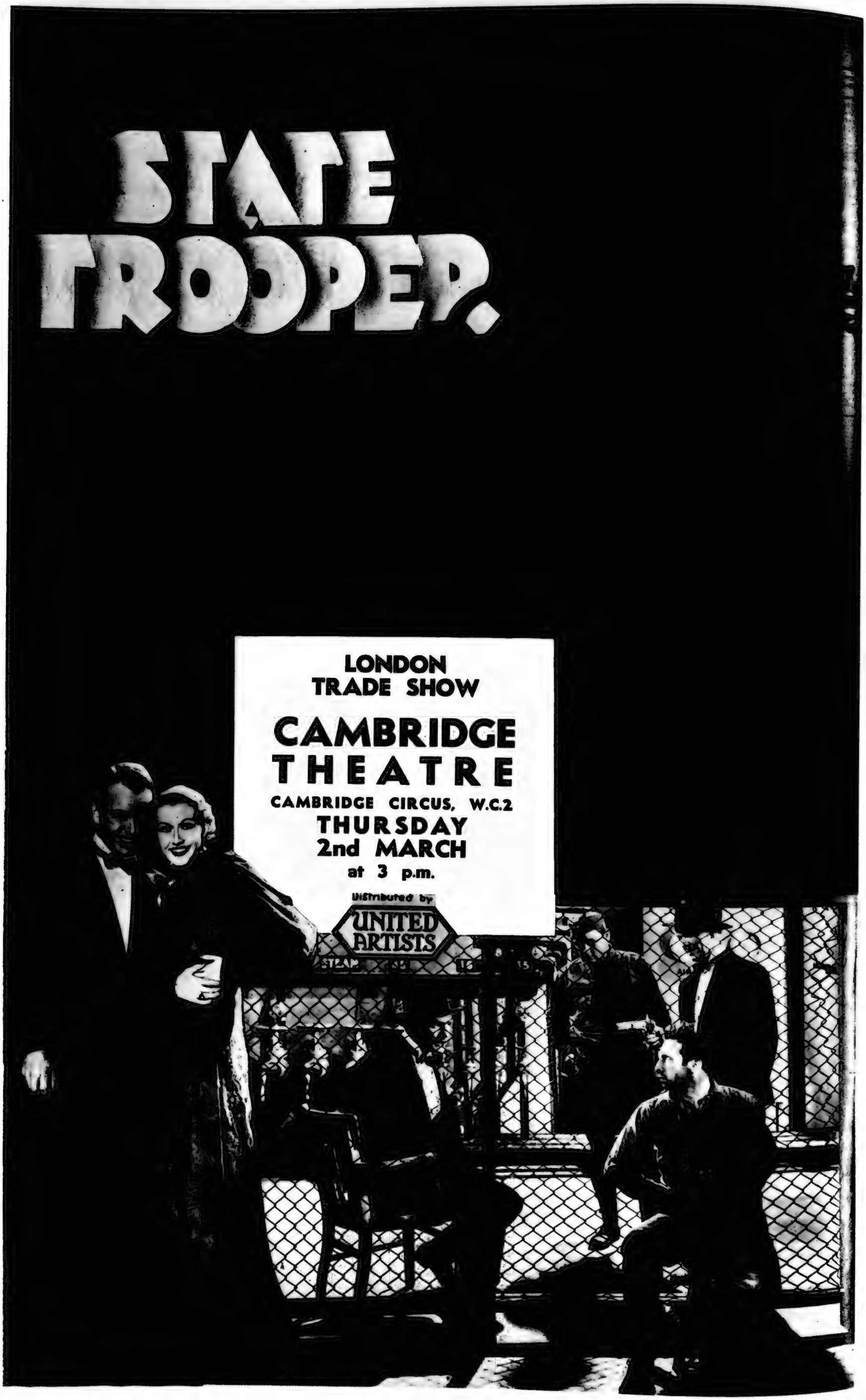

STATE TROOPER.
LONDON TRADE SHOW
CAMBRIDGE THEATRE
CAMBRIDGE CIRCUS, W.C.2
THURSDAY
2nd MARCH
at 3 p.m.
Distributed by
UNITED ARTISTS

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Behind Jury Doors (British Lion)—**American.**	60 min. (A)	Helen Chandler, William Collier, Jnr.	Trial drama, a conventional mixture of crime and political graft, cemented with popular sentiment. Sound characterisation and modest but adequate presentation.	**Useful supporting feature for the masses.**
Cavalcade (Fox)—**American.**	110 min. (U)	Diana Wynyard, Clive Brook, Herbert Mundin, Una O'Connor.	Brilliant spectacular drama, a picture of fine purpose, magnificently adapted from Noel Coward's stage success. Atmosphere perfect, characterisation faultless, production stupendous, and emotional appeal unfailing in its sweep.	**Excellent entertainment, a film of unprecedented box office appeal.**
Gambling Sex, The (Pathe)—**American.**	60 min. (A)	Ruth Hall, Grant Withers.	Romantic drama, played against popular sporting backgrounds. Good staging, popular love interest and attractive cast.	**Safe supporting feature.**
Goldie Gets Along (Radio)—**American.**	68 min. (A)	Lili Damita, Sam Hardy, Charles Morton.	Comedy of girl's desire for Hollywood and her disillusionment. Characterisation good and movement brisk.	**Good light booking.**
King's Vacation, The (Warner)—**American.**	60 min. (A)	George Arliss, Florence Arliss, Marjorie Gateson.	Delightful Ruritanian satire, with strong human appeal, and clever by-play. Fine performance by star, outstanding support, and superlative presentation.	**Excellent general booking.**
***Letting in the Sunshine** (Wardour)—**British.**	75 min. (U)	Albert Burdon, Molly Lamont, Renee Gadd.	Lively comedy extravaganza, the simple story of which is put over with pep and ingenuity. Good team work, bright performance by star, and clever pantomimics.	**Good comedy stuff for the masses.**
***Little Miss Nobody** (Warner)—**British.**	50 min. (U)	Winna Winfried, Sebastian Shaw.	Delightful performance by star in a simple, obvious and very unpretentious romantic comedy drama. Support fair, and treatment stereotyped.	**Quota second feature for unsophisticated audiences.**
***Medicine Man, The** (Radio)—**British.**	50 min. (A)	Frank Pettingell, Claude Allister.	A hectic fruity comedy extravaganza, with lively team work and good presentation.	**Good supporting fare for the masses.**
Monkey's Paw, The (Radio)—**American.**	57 min. (A)	C. Aubrey Smith, Ian Simpson, Louise Carter.	A tense, cleverly constructed drama, a neat essay in the macabre, faithfully adapted from W. W. Jacobs' famous story. Good acting and direction.	**Very good programme picture.**
No Other Woman (Radio)—**American.**	55 min. (A)	Irene Dunne, Charles Bickford.	Strong, marital drama, finely acted and put over with punch. Very good technical work and compelling feminine interest.	**Very good programme booking.**
On Thin Ice (Equity)—**British.**	60 min. (A)	Ursula Jeans	Thin society plot, fairly well acted and produced on amateurish lines. Settings not bad.	**Moderate quota offering.**
***One Precious Year** (Paramount)—**British.**	75 min. (A)	Anne Grey, Owen Nares, Basil Rathbone.	Marital drama with particularly strong English cast. Action rather hindered by unnecessary dialogue, but technical qualities good and feminine appeal obvious.	**Fair average programme picture with star pull.**
Racing Strain, The (Butcher)—**American.**	60 min. (U)	Wallace Reid, Jnr. Phyllis Barrington.	Motor racing drama, with popular sentimental appeal and good thrills, in which the son of the famous star of yesterday makes an interesting debut.	**Safe supporting fare for the masses.**
Secret Agent, The (P.D.C.)—**German.**	80 min. (A)	Harry Piel, Maria Solveg.	Sensational drama of mystery and intrigue, very well staged, but rather leisurely in development. Dubbed dialogue, not too convincing, but characterisation sound.	**Novelty booking with potential mass appeal.**
Silvertip (Butcher)—**Swedish.**	44 min. (U,	———	Absorbing interest film, taking for its subject animal life in British Columbia and the Canadian Rockies. Good scenics, intriguing animal shots, excellent photography, and informative commentary.	**Good supporting feature for all classes.**
To-night Is Ours (Paramount)—**American.**	75 min. (A)	Claudette Colbert, Fredric March, Alison Skipworth.	Ruritanian romance, freely adapted from Noel Coward's stage success. Good characterisation, clever dialogue, and sumptuous presentation.	**Very good general booking.**
Voice of Israel, The (Wardour)—**American.**	64 min. (U)	Rabbi Maurice Teshnor	Panoramic outline of Jewish history, with suitable vocal accompaniment, furnished by famous cantors.	**A proposition solely for Jewish audiences.**

REVIEWS FOR SHOWMEN

Cavalcade

Fox. American (U). Directed by Frank Lloyd. Featuring Diana Wynyard, Clive Brook, Herbert Mundin and Una O'Connor. 10,073 *feet. Release date not fixed.*

BRILLIANT spectacular drama, a glowing, vibrant piece of English patriotism, magnificently adapted from Noel Coward's stage success, which paints on a wide, spacious canvas events of historical and national importance from 1899 to the present day.

Every incident has shrewd significance apart from its specified position in the glorious pageant, and a tender, human story of family life, noble sacrifice and fortitude holds the spectacle together and heralds its inspiring message of faith in the mother country. No audience can witness the film without being moved, and its faultless technique and superb characterisation and lofty subject make it an outstanding attraction.

Story.—The story traces the life of Jane and Robert Marryot, people of some social position, from 1899, when they are seen happy with their two young sons, Edward and Joe, to this year of difficulty. Major events in the early twentieth-century history of this country, such as the Boer War, sinking of the *Titanic*, the Great War and its cruel aftermath, disturb the peace and tranquility of the couple, and their brave reactions, particularly those of the wife who sees her sons taken from her, provide drama of deep humanity and fine appeal which ends on a subdued note of faith in England's ability to triumph over adverse circumstances and recapture the glories of her past.

Acting.—Diana Wynyard gives a sensitive, womanly, unforgettable portrayal as Jane, and Clive Brook has never done better work, while the supporting characters are brilliantly etched by Herbert Mundin, Una O'Connor, Ursula Jeans, Beryl Mercer, Irene Browne, Merle Tottenham, Frank Lawton and John Warburton.

Mention must also be made of the clever juvenile performances of Dick Henderson, Junr., Douglas Scott, Sheila MacGill and Bonita Granville.

Production.—This drama of great patriotism, which finally transcends parental love, is English to the core, and full praise must be meted out to its American sponsors for preserving its splendid spirit. The many fibres which weave into the human story upon which is strung the brilliant spectacle and pageantry are flawless in conception and craftsmanship, and superb balance gives the theme its well-timed message.

Definite purpose is the driving force, and the picture sweeps along never ceasing to probe the emotions through its appeal to the eye, the ear and the intellect. Every character lives, and humour, humanity and sentiment evolve from the clever drawing.

No film in recent years has succeeded in making such a direct appeal to all classes and all ages, while retaining all the fundamentals of entertainment at its healthiest and best.

Settings and Photography.—The sailing of the C.I.V.'s for South Africa, the celebration at the relief of Mafeking, the joys of a typical holiday resort of the summer of 1910, the departure of troops to the Great War, Zeppelin raids and Armistice festivities represent the spectacular high-lights, while clever suggestion mirrors the more tragic incidents, such as the sinking of the *Titanic*. The technical and detail work are superlative, and throughout the atmosphere is faultless.

Points of Appeal.—Title, inspiring theme, fine sentiment, magnificent spectacle, human interest, brilliant characterisation and amazing presentation.

No Other Woman

Radio. American (A). Directed by J. Walter Ruben. Featuring Irene Dunne, Charles Bickford and Eric Linden. 5,001 *feet. Release date not fixed.*

MARITAL drama with an appealing sacrificial love theme, put over with punch and conviction. The story is a trifle obvious, but forceful acting, smooth development and imaginative treatment cloak the conventionalities and build up strong human interest. Very good programme booking with definite feminine appeal.

Story.—Jim Stanley, a rugged steel worker, is helped to success by his saving wife, Anna, whose efforts enable him to exploit a dye discovered by a friend and build up a vast organisation. Sudden wealth and power lead Jim into the hands of Margot, an adventuress, and when Anna refuses to divorce him he frames a charge against her.

Remorse, however, overcomes him when he sees that Anna's child will be taken from her, and he admits in open court that his evidence has been bought. He goes to gaol for perjury, and while in prison his company crashes, but Anna comes to him on his release, giving him the will to start anew.

Acting.—Irene Dunne gives a tender, sympathetic performance as Anna, and her embodiment of the understanding, sacrificial wife assures strong feminine appeal. Charles Bickford gives another of his characteristic tough portrayals as Jim, Gwili Andre makes a seductive siren, and the rest of the types are good.

Production.—The story has scope and is wide in its commentary on marriage and its pitfalls. With all its virility it never neglects the feminine angle, and is all the more powerful for being psychologically sound. Shrewd and lavish detail give telling atmosphere to every situation, while accuracy in character drawing allows the theme to develop its compelling drama. The film is of modest footage, but its entertainment is big.

Settings and Photography.—The drabness of the mill town is cleverly captured by the camera, and the rise to affluence and ultimate fall is finely suggested by imaginative treatment.

Points of Appeal.—Strong story, very good characterisation, holding situations, appealing feminine interest, and understanding direction.

The Medicine Man

Radio. British (A). Directed by Redd Davis. Featuring Frank Pettingell and Claude Allister. 4,704 *feet. Release date not fixed.*

FARCICAL entertainment, a *pot-pourri* of comedy, crime and romance, splashed with fruity quips. The development is not too even, but the robust comedy of Frank Pettingell and good team work keep the lively spirit of the fooling at an even strength. Technically the film is first-class. Good light stuff for the masses.

Story.—Freddie Wiltshire, an impecunious asinine youth, agrees for a monetary consideration to impersonate his friend, Dr. Primus, who wishes to establish an alibi. His excursion into medicine leads him to the police court, to certify a drunken reveller who turns out to be his would-be father-in-law, Amos Wells, a hypocritical temperance advocate. Following this, Freddie is captured by gunmen, and excitement mingles with the humour before he extricates himself from his difficulties.

Acting.—Frank Pettingell is in capital form as the hypocritical Amos, Claude Allister is bright as the asinine Freddie, Ben Weldon is a first-class gunman, and many other prominent players lend their support.

Production.—Every conceivable device is employed to keep the entertainment bright, and the hectic melange is staged on quite an extravagant scale.

Many of the gags border on the suggestive, and the dialogue is fruity, but the broadness of the humour is seasoned to the taste of the masses. Used with discretion, the film has the makings of a good, popular supporting feature.

Settings and Photography.—The consulting-room and police station sequences are really bright, while the rounding-up of the gunmen is staged with a good sense of burlesque.

Points of Appeal.—Hectic story, breezy situations, boisterous humour, good staging and team work.

The Monkey's Paw

Radio. American (A). Directed by Wesley Ruggles. Featuring C. Aubrey Smith, Ivan Simpson and Louise Carter. 5,062 *feet. Release date not fixed.*

A NEAT essay in the macabre, a tense, smooth, well-knit drama, cleverly adapted from W. W. Jacobs' great short story. The characterisation is particularly good, and this, together with the effectively conceived eerie atmosphere and imaginative direction, gives full emphasis to the grim theme. Very good programme picture for all classes.

Story.—John White is so thrilled by stories of Indian fakirs told by his old army friend, Sergeant-Major Morris, that he steals from him a monkey's paw which is supposed to grant three wishes made by its possessors.

After his wife, Jennie, has gone to bed and his son, Herbert, to his night shift, he wishes for £200. The next morning a lawyer arrives to tell him that Herbert has been killed at work, and to bring him £200 compensation.

The grim realisation of his wish thoroughly unnerves John, but his state of mind is relived when he finds that his strange experience is but a dream.

Acting.—Ivan Simpson gives a brilliant dramatic study as John, Louise Carter is equally good as Jennie, while C. Aubrey Smith, Bramwell Fletcher, and Betty Lawford are exceedingly good in supporting rôles.

Production.—W. W. Jacobs' original story has been slightly embellished in order that the film should assume feature length. The clever major characterisations, shrewd direction and effective atmosphere build up strong suspense, and the tense situations follow swiftly, holding the audience intent. The picture is presented with great imagination, and its eerie entertainment is certain to register with all classes.

Settings and Photography.—An Indian sequence gives colour to the opening, while the interiors are handled dramatically. Lighting and photography are particularly good.

Points of Appeal.—Clever, holding story, brilliant acting, imaginative treatment, and terrific suspense.

The Gambling Sex

Pathé. American (A). Directed by Fred Newmeyer. Featuring Ruth Hall and Grant Withers. 5,340 *feet. Released May* 8, 1933.

ROMANTIC drama, with a strong sporting appeal, which turns on a popular pivot. The development is straightforward, and the sound, dramatic situations are punctuated with lively and exciting racing sequences. Clean, modest entertainment, good supporting fare for most halls.

Story.—John Tracy, a wealthy racehorse owner, and fearless gambler, is kicked to death by one of his horses, and leaves his only daughter, Sheila, to carry on the family tradition. Her trainer, Bill Foster, falls in love with her, but has not the power to check her restlessness or the courage to propose. When she gets into financial difficulties, she gambles her all on a horse, but the jockey pulls it so that the loss of her wealth will place Bill in a better position to offer her marriage. The ruse works, and romance comes.

Acting.—Ruth Hall is a natural, bewitching Sheila, Grant Withers is a restrained but manly Bill, while the supporting players suggest good types.

Production.—There is nothing new in the plot or its interpretation, but the familiar and eminently popular ground is covered with pace and conviction, drama, romance, and sporting thrills playing their part logically in the development. The unpretentious entertainment is well presented, and has all the essentials of safe, second-feature fare.

Settings and Photography.—The interiors are conducive to good atmosphere, while the sporting detail and actual race scenes are competently handled.

Points of Appeal.—Popularity of sporting pictures, pleasing romance, exciting races, and realistic atmosphere.

Little Miss Nobody

Warner. British (U). Directed by John Daumery. Featuring Winna Winfried and Sebastian Shaw. 4,796 *feet. Release date not fixed.*

A SIMPLE, romantic comedy-drama, played at a leisurely pace which reveals the limitations of the artistes and the transparency of the story. The one bright feature is the charm and naturalness of Winna Winfried, but her intriguing personality fails to atone fully for the poor quality of the entertainment. Quota supporting offering for very unsophisticated audiences.

Story.—Karen Bergen, a Danish girl, comes to England hoping to find a career on the stage. She takes rooms in a boarding-house and becomes a staunch favourite with Pat Carey, a young publicity agent, Birdie Man, Mr. Romary, and Sam Brightwell, old stage players, who complete the guests.

At Pat's suggestion they pool their resources and decide to launch a wide publicity campaign, hoping to force Karen into the limelight. Things at first do not work out according to plan, but success finally comes Karen's way, and she makes Pat her permanent publicity man.

Acting.—Winna Winfried, with her poise, natural charm and fascinating accent, brings all her gifts into play as Karen, but the material gives her little chance to establish a reputation. Sebastian Shaw is weak as Pat, and Alice O'Day, Drusilla Wills, A. Bromley Davenport and Ben Field are too steeped in the technique of the stage to bring life to the supporting characters.

Production.—The story is positively childish, and no attempt has been made to bring brightness and originality to the development. The romance assumes the garb of conventionality at the start, while the humorous interludes are fashioned on lines which have lost their pristine humour.

The star's delightful personality is the one redeeming feature, but even her charm and freshness are dimmed by the prosaic settings.

Settings and Photography.—Boarding-house and hotel interiors constitute the lightly contrasted backgrounds and help a little to promote atmosphere.

Points of Appeal.—Star, simple romance, and obvious humour.

One Precious Year

Paramount. British (A). Directed by Henry Edwards. Featuring Anne Grey, Owen Nares and Basil Rathbone. 6,894 *feet. Released August* 28, 1933.

MARITAL drama, a problem picture which relies too heavily upon dialogue for its entertainment. The situations lack warmth, life and reality. The interest, such as it is, lies principally in the personality and ability of the leading players, who do exceedingly well in the circumstances, and the elegant presentation. Fair average programme offering with definite star pull, mainly for good-class halls.

Story.—Deidre, neglected young wife of Stephen, a busy Foreign Office official, learns that she has only a year to live. She conceals the unhappy intelligence from Stephen, but determines to make the most of her time and foolishly encourages the advances of Derek, a handsome philanderer. Eventually the state of affairs comes to the notice of Stephen, and when he learns of her impending death he proves his love for her by nobly shielding her from her folly.

Acting.—Anne Grey is an attractive Deidre, and acts with sufficient conviction to win some sympathy. Owen Nares has a quiet dignity as Stephen, and Basil Rathbone plays the philanderer with polish. Flora Robson, H. G. Stoker, Evelyn Roberts and the Western Brothers figure in the supporting cast.

Production.—The problem presented is a neat one and the players set about their task with earnestness, but their efforts and those of the director are rather cramped by the spate of dialogue. The talk is certainly interesting and intelligent, but one can have too much of a good thing.

The technical direction of the film, however, is good, and the smooth succession of elegant interiors and colourful exteriors, together with a scintillating New Year's Eve party in which the Western Brothers do their stuff, helps to prevent visual monotony and build up atmosphere.

Settings and Photography.—Spacious interiors, picturesque shots of an Italian holiday resort, and Home Office sequences are well photographed and fit evenly into the story.

Points of Appeal.—Good individual acting, star pull, interesting theme, feminine appeal and expensive staging.

The Voice of Israel

Wardour. American (U). Directed by Rabbi Maurice Teshnor. Featuring Joseph Rosenblatt and other famous cantors. 5,812 *feet. Release date not fixed.*

A FILM which presents an outline of Jewish history in pictorial form, punctuating biblical spectacle with singing by famous cantors. The picture is treated with dignity and reverence, and the singing is very fine, but its subject precludes it from the realms of ordinary entertainment and confines it to halls which cater for an orthodox Jewish patronage.

Production.—The picture goes back to early Jewish history for its theme and its flow of biblical scenes, illustrating the building of the Tower of Babel, the captivity under the Pharaohs, their starvation in the wilderness, and other major events in their stormy history, is accompanied by a suitable religious song finely rendered by leading cantors. The sincerity and reverence of the treatment are commendable, but the film is too limited in its appeal to be measured by ordinary standards.

Points of Appeal.—Jewish audiences.

Letting in the Sunshine

Wardour. British (U). Directed by Lupino Lane. Featuring Albert Burdon, Molly Lamont and Renee Gadd. 6,680 *feet. Release date not fixed.*

LIVELY slapstick comedy extravaganza, fashioned in the familiar but popular B.I.P. mould. The story is of the lightest texture, but it leads to a brisk succession of knockabout situations and clever pantomimics which register through the resourceful fooling of Albert Burdon, who plays a hectic part. The easy entertainment is put over with ingenious elaboration, and the film has all the essentials of a safe comedy bet for the masses.

Story.—Nobby Greene, a window cleaner, goes to the wrong house by mistake, and discovers there an old acquaintance, Jane, the domestic. A brisk romance follows, and they hear of a plan on the part of Duvine, a dancing instructor, to rob Lady Anne, the occupant of the house opposite, of a valuable necklace during a masked ball.

They make up their minds to thwart Duvine and his associates, and, after some difficulty, find themselves participating in the ball. They then assume the rôles of amateur sleuths, and finally put Duvine's gang where it belongs.

Acting.—Albert Burdon cuts an amusing figure as Nobby, and is extraordinarily clever with his feet. Renee Gadd makes a good foil as Jane, a low comedy rôle, and Molly Lamont, Henry Mollison, Herbert Langley and Tonie Bruce contribute their valuable experience in supporting roles.

Production.—The producer, Lupino Lane, lets the slight story look after itself and concentrates on the slapstick, buffoonery and elaborate pantomimics. Every gag is cleverly thought out, and is so accurate in the timing that an illusion of spontaniety is created which scores the laughs.

The star's efforts are untiring and his breathless comicalities sweep through the picture, forming a staunch connecting link between the extravagant situations. The comedy never deviates from its purpose, that of providing wholesome enjoyment for the masses, and its lively naïvete should bring it popular success.

Settings and Photography.—The opening scene, showing the star hanging perilously from a painter's cradle, is both amusing and thrilling, a comedy dance burlesque cleverly put over, a lively chase on the house-tops has all the fun of a harlequinade, while the masked ball scene is a riot.

Points of Appeal.—Bright, simple story, good gags, lively slapstick, clever dancing, sound team work and ingenious presentation.

Silvertip

Butcher. Swedish (U). Directed by J. and S. Otterstrom. 4,075 *feet. Release date not fixed.*

INTEREST film, a pictorial record of a journey into the interior of British Columbia, taken by the Otterstrom Brothers to secure intimate camera studies of the numerous wild animals which inhabit the slopes of the Canadian Rockies. The scenic and animal elements are novel, there are natural thrills and good comedy. The feature is compact and well photographed, and is held together by informative and entertaining commentary. Attractive travelogue for all classes.

Production.—This film takes the audience to new territory and gives a vivid account of animal life on the slopes of the picturesque Canadian Rockies. The many species are photographed in their natural surroundings, and the antics of young grizzly bears provide the humour, while a sensational escape from an avalanche furnishes a spectacular thrill. The producers have handled their subject with some imagination, and the new interests are fully expressed by good photography and informative commentary.

Points of Appeal.—Good scenics, intriguing animal interest, natural thrills and commentary, fine backgrounds, and excellent photography.

Dramatic incidents from SON-DAUGHTER (M-G-M), which is next week's attraction at the Empire, Leicester Square. The film is distinctive owing to the fact that every one of the speaking parts is a Chinese character acted by white stars. Ramon Novarro and Helen Hayes are the featured players in this romantic drama of Chinatown's intrigues

Scenes from three of the offerings to be Trade shown by United Artists during the next week. 1. Betty Amann and Marguerite Allen in DAUGHTERS OF TO-DAY. 2. Mae Clarke and Neil Hamilton in AS THE DEVIL COMMANDS, a Columbia picture. 3. Lois Wilson, Dickie Moore and Leo Carillo in EAST OF FIFTH AVENUE, another Columbia film

To-Night is Ours

Paramount. American (A). Directed by Stuart Walker. Featuring Claudette Colbert, Fredric March and Alison Skipworth. 6,701 feet. Released July 24, 1933.

RURITANIAN romance, adapted from Noel Coward's stage success, "The Queen was in the Parlour," magnificently staged and interpreted by a fine cast. The delicate fabric of the author's satire is slightly disturbed by the weight of the technical embellishments, but the intriguing romantic interest is patterned in popular, vibrant colours, and from it is drawn good entertainment, particularly strong in feminine appeal. Very good general booking.

Story.—Nadya, a young and attractive ex-queen, exiled in Paris, is in love with Sabien, a handsome romanticist, but renounces love when duty calls her back to her country to take her seat on the throne. Eventually, for diplomatic reasons, a marriage is arranged with Prince Keri, but her associations with Sabien are renewed when he saves her from an assassin's bullet.

The night before her wedding to Keri, Sabien comes to her room and stays until the early morning, when their peace is disturbed by revolutionary forces. She agrees to give audience to a deputation and tells the leader that she is prepared to abdicate, preferring love and happiness with Sabien to the responsibilities of the throne. The leader, however, assures her that a marriage to a commoner will establish her in public favour, and Prince Keri gallantly steps aside, leaving her to her belated happiness.

Acting.—Claudette Colbert makes a young and attractive Nadya, and has a firm command of the emotions. Fredric March gives a sensitive portrayal as Sabien, Paul Cavanagh is a gallant Keri, Alison Skipworth is excellent as a worldly grand duchess, and Arthur Byron, Ethel Griffiths and Edwin Maxwell give conviction to the supporting rôles.

Production.—The irony and satire of the author's original play give place to straightforward romance which is put over with popular Ruritanian magnificence. While there is a tendency on the part of the lavish detail to delay the action, the theme works out with sincerity, and the situations are handled with a dexterity which gives point to Coward's polished dialogue, at the same time always assuring the maximum feminine interest.

The love scenes are treated with disarming delicacy and much entertainment in the clever histrionics of the attractive cast.

Settings and Photography.—The Parisian atmosphere is effectively built up by brilliant kaleidoscopic shots, the Ruritanian sequences are most lavish, while the romantic interludes are staged in delightful environments.

Points of Appeal.—Popular romantic theme, author, fine cast, good dialogue, irresistible feminine appeal, sumptuous presentation, and good title.

The Secret Agent

P.D.C. German (A). Directed by Harry Piel. Featuring Harry Piel and Maria Solveg. 7,650 feet. Release date not fixed.

SENSATIONAL drama of mystery and intrigue, a German picture with dubbed English dialogue. The technical qualities are excellent, and there are many good thrills, but the story is vague and loses some interest through leisurely development. Despite its length and artificial dialogue, however, the film has definite possibilities and represents potential entertainment for the masses.

Story.—Harry Parker, a fearless youth, sets out on a secret mission, but his purpose is hampered by mysterious forces. It is eventually revealed, however, that he is employed by the World League to secure the formula of a poison gas, discovered by Professor Managan, so that they can destroy it and make the world safe for humanity. His chance friendship with Managan's daughter, Ruth, enables him to complete his task, and his exciting adventures end in matrimony.

Acting.—Harry Piel has lost a little of his old verve, but he crams plenty of action into his portrayal, and is still a great stuntist, if not a great lover. Maria Solveg is winsome as Ruth, but her performance is not helped by weak voice doubling. Edward von Winterstein, Leonard Steckel and Ferdinand Hart bring strength to the supporting rôles.

Production.—The film is presented with characteristic German efficiency, the thrills and melodramatic incidents being put over with astonishing realism. The stunts and detail, too, are extraordinarily good; it is the sentimental interludes, with their feeble dialogue, which hamper the development and conceal the purpose of the plot. However, with all its faults, the picture has mass appeal, and should make a useful proposition, provided that the static sequences are sharpened up.

Settings and Photography.—An escape from an aeroplane by parachute brings a thrill to the opening, the interiors are tasteful, motor-car chases are handled with realism, while the scene depicting the frantic efforts of the hero to escape from a laboratory filled with poison gas is supercharged with excitement. Lighting and photography are excellent.

Points of Appeal.—The star and his stunting, popular thrills, and brilliant technical work.

The King's Vacation

Warner. American (A). Directed by John Adolfi. Featuring George Arliss, Florence Arliss and Marjorie Gateson. 5,592 feet. Release date not fixed.

A GENTLE Ruritanian satire, played with fine dignity and feeling by George Arliss and a strong supporting cast. The story is not strong, but it contains wisdom, is holding, human and refreshing in its sentiment. The staging is lavish, and the direction delicate, the complete film offering excellent entertainment of impeccable quality.

Story.—King Philip tires of playing the rôle of puppet to his ruthless cabinet and welcomes the opportunity to abdicate. He prepares to lead a quiet life by returning to Helen, his morganatic wife, and daughter, Millicent.

Helen, however, is ambitious, and Philip finds her living in the pomp and grandeur which he detests. Chance leads him to his queen, Wilhelmina, whom ceremony had prevented him from knowing, and her gentle understanding results in him remaining with her, and dismissing all thoughts of remarrying Helen, and making a bid for the throne.

Acting.—George Arliss is superb as the king, and his fine acting gives full point to the clever satire, at the same time building up human and feminine interest.

Florence Arliss is superb as Queen Wilhelmina, Marjorie Gateson is clever and is good in contrast as Helen, while a host of prominent players lend dignity to the supporting rôles.

Production.—The picture gets behind the throne and depicts the king longing to be the man. His reactions to force of circumstances are depicted in tender colours, while his disillusionment when he does gain his freedom has fine irony from which good drama is drawn.

The thoughtful theme is decorated with clever satire and there is a sprinkling of fine romance to complete the entertainment. The film makes a superb setting for the artistry of Arliss, and his polish and subtlety give it a quality denied the average production.

Settings and Photography.—Court ceremonial is satirised by expensive sets and clever shots, the dressing is magnificent, while the more homely detail lends delicate contrast.

Points of Appeal.—Clever human story, brilliant satire, the star and his fine acting, lavish presentation, first-class support and superlative treatment.

Racing Strain

Butcher. American (U). Directed by Jerome Storm. Featuring Wallace Reid, Junr., Phyllis Barrington and Paul Fix. 5,640 feet. Release date not fixed.

MOTOR-RACING drama, featuring Wallace Reid, Junr., who makes an interesting screen debut. The story develops on conventional lines, but the sentiment is of the popular order, and the thrills have variety and are well timed. The film makes a definite appeal to the masses, and can be depended upon to make a satisfactory supporting offering.

Story.—Kelly, a motor mechanic, adopts Big Shot, son of a famous racing driver, killed in an accident, and plans to bring him up in the footsteps of his father. Big Shot is not lacking in courage, and develops into a clever young stunt flyer, but cannot erase memories of his father's tragic death, and lacks the nerve to drive a racing car. However, he eventually overcomes his fears and takes the wheel in a big race to save the reputation of Kelly, who has been prevented from driving by crooks.

Acting.—Wallace Reid, Junr., is a likeable Big Shot, and acts with an earnestness which shows definite promise. Phyllis Barrington is adequate in the feminine lead, and Paul Fix, J. Farrell MacDonald and Ethel Wales are adequate in support.

Production.—The familiar but popular story has been decorated with diverting by-play, and there are plenty of exciting thrills to balance the sentimental interest. The picture is compact, and, in its modest way, supplies sound entertainment, the appeal of which is clearly addressed to the masses.

Settings and Photography.—The flying stunts are well photographed, the motor-racing scenes are staged with realism, while fairground sequences give colourful background to the popular romantic interludes.

Points of Appeal.—Simple, lively story, clean sentiment, good thrills, sound characterisation and edequate presentation.

Goldie Gets Along

Radio. American (A). Directed by Malcolm St. Clair. Featuring Lili Damita, Sam Hardy and Charles Morton. 6,104 feet. Released June 19, 1933.

COMEDY, with quick changes of situation, of a girl's determination to become a Hollywood star, her disillusionment and return. Lili Damita, in leading rôle, ably interprets her part. Good light booking.

Story.—Goldie Lefarge possesses temperament enough for a film star, and shows it by quarrelling with her foster-parents and lover. By an exercise of coyness, shrewdness, and with a considerable helping of luck and lying, she gets to Hollywood *via* the beauty contest path, but finds herself one of many. Eventually she gets a contract, but sacrifices it for the fellow who has literally forged his way to be near her, and the two presumably return to the home town.

Acting.—Lili Damita has to interpret a temperamental young person of French parentage, cynical enough to adopt any and every method of reaching her goal, and she does it with skill and charm. Sam Hardy has a characteristic part as beauty contest promoter, and acts with conviction. Charles Morton is good as the lover, and Arthur Hoyt and Henry Fink have good minor rôles.

Production.—Despite a certain unevenness in the early stages, Malcolm St. Clair has made a very good job of directing, never holding a scene very long, and introducing variety and some nice touches of irony, especially in the Hollywood sequences. The close is a little abrupt.

Settings and Photography.—Fades and mixes are well used in this picture to suggest ideas, as in the rapid shots of beauty contest girls and the audiences, from various angles. The Hollywood settings are also attractive and play their part in carrying conviction.

Points of Appeal.—The character of Goldie as interpreted by Damita, the Hollywood touches, and the cynical handling of production maladministration.

Behind Jury Doors

British Lion. American (A). Directed by Breezy Eason. Featuring Helen Chandler and William Collier, jun. 5,696 feet. Release date not fixed.

UNPRETENTIOUS trial drama, a mixture of crime and political graft wrapped in popular romantic sentiment. Although familiar, the story leads to good situations, while the twist at the finish brings the proceedings to a neat conclusion. Acting, too, is sound, and this rounds off a useful supporting proposition for masses.

Story.—Steve Mannon, a young reporter, witnesses the trial of Dr. Lanfield, charged and convicted for the murder of a nurse, and is certain that he has not had a square deal from the authorities. His sympathetic interest in Elsa, Lanfield's daughter, spurs him to effort, and in the course of his investigations, he discovers that the proprietor of his paper and the district attorney framed the jury in order to secure Lanfield's conviction, and further their own political ends.

He succeeds in unmasking their villainy, and following this, Lanfield's wife, on her deathbed, confesses that she killed the nurse when she attempted to intimidate her, and that her husband took the blame.

Acting.—William Collier, jun., makes a breezy, likeable and natural reporter, and Helen Chandler acts with quiet emotional conviction as Elsa, while the support is competent.

Production.—Although the conventional story depends more upon dialogue than action for its interest, the producer has succeeded in keeping things on the move, and builds up quiet suspense without the aid of vast technical resources. The drama embraces most of the considered essentials and modest but sound entertainment emerges from its convenient length.

Settings and Photography.—The staging is rather on the meagre side, but the atmosphere is, nevertheless, convincing.

Points of Appeal.—Good story, sound acting, popular sentiment, and quiet thrills.

On Thin Ice

Equity. British (A). Featuring Ursula Jeans. 5,650 feet. Release date not fixed.

SO competent a stage actress as Ursula Jeans is ill-served by a production which does not add to the prestige of British pictures. The plot, which attempts a portrayal of Society life, is thin, while the treatment is not sufficient to win approval from any but an uncritical audience.

Story.—Lady Violet and Harry Newman are engaged. Corry, a jealous rival, employs Mabell, a night-club dancer, to make love to Harry when drunk and demand money from Harry's father for letters she has written to the son. Lady Violet interviews Newman, senior, tells him that he has been duped, and accepts Harry's explanation and his ring.

Acting.—Ursula Jeans gives a fair portrayal of Lady Violet, but her rôle affords scant scope. The remainder of the cast, which includes Dorothy Bartlam, Kenneth Law and Stewart Thompson, work hard to provide natural interpretations.

Production.—Is amateurish and in the opening sequences is rather too deficient in speech for a realistic impression of the Society function which is in progress. Night-club scenes are not very original, although a cabaret show is fairly well done.

Settings and Photography.—Garden exteriors are followed by some attractive river settings. City offices and night-club interiors are in contrast. Camera work very fair.

Points of Appeal.—English atmosphere and Ursula Jeans constitute a mild attraction.

SHORTS OF THE WEEK REVIEWED

PARAMOUNT

BRING 'EM BACK SOBER. American (U). 1,574 feet. Released July 10, 1933.—A lively and novel slapstick comedy which draws its exciting humour from the antics of an amazing performing lion. Very good fill-up.

RADIO

A YARN OF WOOL. American (U). Æsop Fable. One reel. Release date not fixed.—A bright, ingenious cartoon with a pastoral theme.

HOKUS FOCUS. American (U). Featuring Clark and McCullough. Two reels. Release date not fixed.—A slapstick comedy, dealing with the misadventures of two crazy photographers. The crosstalk and team work of the stars provide the popular humour.

PICCANINNY BLUES. American (U). 634 feet. Released May 15, 1933.—An Æsop's fable of alarums and excursions among Egyptian tombs. A little eerie for children.

LOOPS, MY DEAR. American (U). 1,491 feet. Released May 15, 1933.—An American Air Force recruit is mistaken for an officer ace and is obliged to take the air. His aerial stunts are due to an ape monkeying with the joystick. Some hair-raising flying and usual recruit humour. Quite useful two-reel comedy.

WARDOUR

THE MIGHTY WORLD. American (U). 2,285 feet. Release date not fixed.—An exceedingly clever and entertaining short, which illustrates the many scientific theories on evolution. The absorbing facts are clearly presented, and elementary science is made thoroughly interesting. Photography is clever, and the commentary clear and concise. Excellent fill-up.

WARNER

WRONGORILLA. American (U). 1,939 feet. Release date not fixed.—The adventures of a musician who strays into a circus and deputises for various performers are good laughter raisers. Safe knockabout comedy fill-up.

ABE LYMAN AND HIS BAND. American (U). 906 feet. Release date not fixed.—Presented with good showmanship in a railroad setting, this combination of versatile musicians play several compositions in the hot rhythmic style. Good novelty booking.

THAT'S THE SPIRIT. American (U). 998 feet. Release date not fixed.—Noble Sissle's Band, a coloured combination, are presented in a bright novelty setting with an introduction by crosstalk comedians. Hot numbers, including the "St. Louis Blues" and "Tiger Rag," are included in this excellent short offering.

Now Ready. Have you sent your order?

The KINE YEAR BOOK for 1933

Read what the critics think.

Extract from a review by Maurice Cowan.

● THE simplest way to review the *Kine Year Book*, 1933, would be to answer the question: "Is it as good as the previous numbers?" The answer is "Even better." This is the twentieth year since this volume made its initial appearance.

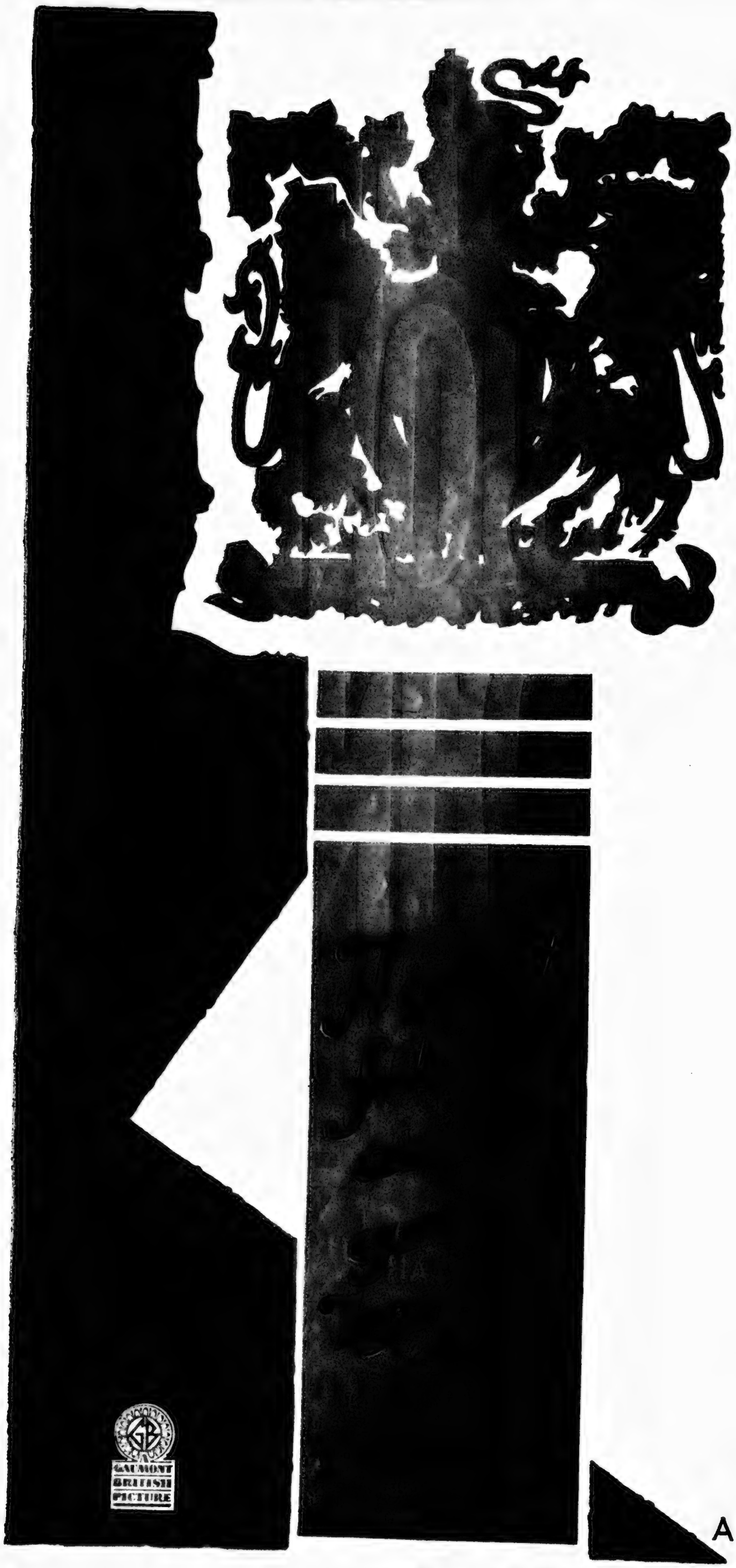
● I cannot pretend to have done anything like justice in the space at my disposal to the twentieth issue of the *Kinematograph Year Book*. An editor and publishers who can give us such a volume confer a blessing on the Industry. For the modern library and the efficient office of any exhibitor and renter it is an indispensable desk-mate.

● Finally, the Kinema Directory, though composed of statistics, is a fascinating study to anybody interested in the Industry.

Price 10/-

And it is the best Ten Shillingsworth in the Trade.

5/- to subscribers to the Kinematograph Weekly.



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The "Covered Waggon" of the Talkies. Tremendous thrill drama of the pioneer days in the West of the Redskins.

JUNGLE MYSTERY

More wild animal thrills in the first three episodes alone than any two wild animal dramas yet shown.

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Sir Arthur CONAN DOYLE'S famous mystery story. Now one of the most sensational thrillers ever seen.

NOW FOR

CLANCY OF THE MOUNTED

Never before has there been screened such sizzling action, such biting drama, such tremendous thrills as you'll find in this Bring-Em-Back Business builder.

TRADE SHOW: FRIDAY (Feb. 24th) RIALTO, W., at 10.30 a.m.

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PHANTOM OF THE AIR

Daredevils of the skies flirting with Death! What tremendous thrills!!

JOIN THE REST OF THE TRADE IN CELEBRATING CARL LAEMMLE'S 27TH ANNIVERSARY!

FROM ALL QUARTERS

Kinema Efforts for Charity

HOSPITAL INSTALS TALKIE

The management of the Savoy, Uxbridge, presented a programme on behalf of the Hillingdon branch of the British Legion on Sunday, February 19. The programme was supplied by courtesy of M-G-M.

Arrangements have been completed by British Lion for the showing of "World-Famous Orchestras" at the provincial Trade show centres on the same scale as these popular shorts were put over at the Prince Edward Theatre recently.

A. Hyman, manager of the Regal Cinema, Morriston, Swansea, has obtained sanction for a charity performance on Sunday, April 2

Will Stone, proprietor, and J. Thompson, manager, of the Palace Theatre Cinema, Treharris, entertained 200 local schoolchildren to a free performance of "Puss in Boots" last week.

Newport Licence Transfer

Newport (Mon.) Watch Committee has transferred the licence of the Gem Cinema, Commercial Road, from Chas. F. Angus to Frederick Henry Sutton.

The Leicester City Mental Hospital have just installed a talkie apparatus at a cost of £332 for the Recreation Hall. It will be used on various occasions.

Councillor T. W. Kerr presented a cheque for £50 to the winner of a local newspaper competition at the Odeon Theatre, Birchfields, Birmingham, last week.

Reduced prices of admission have been introduced at the Metropole Theatre, Birmingham.

For having only one attendant at a children's matinee at which there were about 380 children present, Joseph Hallas, proprietor of the Alliance Cinema, Wigan, was fined £5 at Wigan.

H. Griffiths, manager of the Grand Cinema, Kingswinford, handed to J. Clewley, secretary of the Kingswinford Poor Children's Boot Fund, at the Saturday evening performance, a cheque for £18, being the proceeds of a special kinema dance promoted by Mr. Griffiths for the fund.

Good Friday Opening

Permission for St. Helens kinemas to give performances on Good Friday has been granted by the local licensing magistrates, with the proviso that synopsis of the films to be shown should be sent to the Chief Constable in advance.

Messrs. S. Swale and Sons, Chesterfield, held their annual staff dinner and ball at the Victoria P.H., Chesterfield, on Wednesday. Seth Swale, a director of the firm, is also a director of Victoria Enterprises, Ltd

Owing to lack of support the Southport Pavilion Theatre, a variety hall, is still closed down, and it is not expected it will reopen until Easter. There is yet no intention of converting the hall into a kinema.

Bath magistrates have approved the exhibition of "Grand Hotel" for adults only.

A meeting called for last Friday to elect new officers of the Movies' Club, Manchester, was postponed for a few days.

Chesterfield Picture House, Holywell Street, is the first kinema in the country to have an installation of impregnated iodised air, in diffusers patented by Dr. J. A. Goodfellow, Chesterfield. The recent Kinema Tea in aid of the N.S.P.C.C. realised £23.

At the Sheffield C.E.A. last week it was reported that **W. T. Gent** was making good progress towards recovery after his long illness. Hope was expressed by members that he may be able to attend the next meeting.

Début of Marie Hall's Niece

Priscilla Hall, niece of the famous violinist, Miss Marie Hall, gave her first performance in public last week at the Regent Picture House, Bristol, where she took part in a twelve-minutes' musical interlude twice daily during the week. Manager H. V. Davids arranged the interlude with Miss Hall as violinist. Miss Crispin, as pianist, and the organist of the house at the Wurlitzer organ. The interlude was well received by the audience.

Fred Holmes, manager of the Heeley Electric Palace, on Thursday entertained 150 Glooper children to see "Congorilla."

With the wiring of the Theatre Royal, Halifax, is recorded the 89th legitimate theatre in the British Isles to be converted for talking picture programmes by Western Electric.

Important alterations are contemplated at the Southport Picturedrome.

99.53 PER CENT. PATRONAGE

An interesting set of figures is given in *La Cinematographie Francaise* by P. O. P. Melling, proprietor of the Kursaal at Tréport. There are 5,300 inhabitants in Tréport, and the number of patrons in one week to see "Les Croix de Bois" was 5,275. The kinema has 700 seats and the number of performances was nine.

Johannes Riemann and Charlotte Ander in MAID HAPPY, now in production by Bendar Films

B.I.P.'s GREAT NIGHT IN LONDON

Over 1,200 at Third Annual Ball

FILM stars, directors, producers, studio hands and office employees joined in one happy throng numbering over 1,200 at the Wharncliffe Rooms, Hotel Grand Central, London, on Thursday last week. This was the occasion of the third annual B.I.P. ball, and like its predecessors, it was a great success.

Dancing took place in the Wharncliffe Rooms and the adjoining Winter Gardens, where an excellent buffet contributed largely to the amenities of the occasion.

Mr. and Mrs. John Maxwell were present. In addition to B.I.P.-Wardour officials, there were many other Trade personalities present. Arthur Dent was well to the fore, while others who participated in the revels included Bruce Wolfe, Mr. and Mrs. Thomas Bentley, Freddy Watts, Bill Lotts, J. C. Jones and W. R. Fuller.

At midnight Mrs. John Maxwell presented prizes for spot dancing, and Molly Lamont and Gene Gerrard presided at the draw, Other stars who attended were Renee Gadd, Margot Grahame, Judy Kelly, Monty Banks and Leslie Fuller.

Bristol's Kinema Ball

In connection with the kinema ball which is being held at Bright's Ballroom, Bristol, on March 17, in aid of the Benevolent Fund, the committee hope to announce shortly the names of the stars who will be present.

A large number of spot prizes and other attractions are promised. As the ball will be a masked one, all who attend are asked to wear masks.

The committee are C. W. Scott-Buccleuch (Empire), H. M. Burge (King's), W. Prodgers (Triangle), T. Hellet (Whiteladies), T. Jones (Vandyck), and S. Davies (Park).

Tenby Dance

The annual dance and social evening of the staffs of the Pavilion Cinemas, M. W. Shanly's Super-Cinema, etc., was held on February 14 at the ballroom of Shanly's South Beach Pavilion. Every member of the Tenby staffs was present, the attendance numbering 70 persons.

A happy ceremony was the presentation by the staff of four tea servers and a canteen of cutlery to Fred Hartland and Mrs. Hartland, to commemorate their recent marriage. Mrs. Henry James, wife of the manager of the Pavilion, made the presentation on behalf of the staff, and wished Mr. and Mrs. Hartland happiness throughout life. Mr. Hartland responded for self and wife.

Beaufort (Birmingham) Dance

The Beaufort Dance arranged at the Coach Hotel, Coleshill, Birmingham, on Friday evening was a great success. There were many novelties and a host of prizes. Some 200 persons were present and the profits are to be devoted to charity.

NORTH WESTERN CARNIVAL

TIME AND PLACE FIXED

THE carnival ball which will take place on March 31, under the auspices of the North Western C.E.A., will be the biggest piece of showmanship ever attempted in the north of England.

The committee, which has the organising arrangements in hand, held a meeting at Liverpool on Friday, February 17, and decided to book the biggest dance hall available on Merseyside, that at the New Brighton Tower. It is hoped the affair will be attended by about three thousand people.

Tickets will be five shillings each and there will be dancing from 8 p.m. to 2 a.m. Probably arrangements will be made for the transport of patrons from the New Brighton Tower to the Ferries, and on the Liverpool side from the Pier Head to the various parts of the city.

Prizes for Costumes

It is hoped that at least half a dozen of the leading film artistes will be present. Fancy dress will be optional, but prizes to the value of £100 will be offered for the best costumes.

It is realised that many members of kinema staffs will not be able to put in an appearance until after 10 p.m. They will have the option of purchasing special tickets at 2s. 6d. each. Spectators of the carnival—not dancers—may buy tickets at 1s. 6d. each.

The proceeds of the carnival will go to the North Western branch and will be offset against the deficit of the last dinner and ball.

SCREEN GOLF

DINNER DANCE POSTPONED

Owing to the possibility of the dinner dance at the Kit-Cat Restaurant, on February 26, affecting the auction dinner and sweep of the Screen Golfing Society to be held at headquarters on March 9, the Committee has postponed the dinner-dance until later in the year.

The auction dinner and sweep is to be preceded by a match between a team of professionals, captained by George Gadd, and the Society at Stoke Poges. That evening the professionals will be entertained at the dinner.

The Committee request that members who propose attending the dinner, to be held in the Bray Room at the Kit-Cat (tickets, 8s. 6d.) will, in view of the fact that accommodation is limited, make immediate application for tickets.

BENEVOLENT FUND

Sheffield Hard Hit by S.O. Ban

DEFICIT ON INCOME

THE serious blow to the finances of the Sheffield Kinema Trades Benevolent Fund arising from the refusal of the Watch Committee to permit Sunday performances was mentioned by Isy Graham at the annual meeting last week.

At the outset Mr. Graham moved that a letter of condolence should be sent to Vivian Nelson, of F.N., a member of the committee, on the death of his wife.

The Chairman said, although they were still passing through very difficult times, it was satisfactory to know that there were not so many kinema workers out of employment, even the displaced musician having in most cases found some kind of work.

Annual Report

The Secretary, in his annual report, said only eight persons had received financial assistance, against 16 in the previous year. It was fortunate that there have not been heavy calls on the Fund, as the income was now restricted to interest on investments. Owing to the ban on Sunday entertainments it would appear that other ways and means will have to be found of raising funds.

Applications for assistance from musicians who had been thrown out of work through the introduction of talking pictures had now almost ceased, and the activities of the committee are confined to other members of the kinema staffs.

F. N. Macdonald, the hon. treasurer, said that considering their only source of income was interest from investments, the financial situation was satisfactory. Income amounted to £65 12s. 3d., and expenditure £71 11s. 10d. The balance in hand was £374 9s. 8d., in addition to which there was an investment of £1,505 5s. in Conversion Loan.

The reports were unanimously adopted.

The Officers

Isy Graham was reappointed president; F. N. Macdonald, treasurer; Arnold R. Favell, hon. secretary; committe, W. T. Gent, A. R. Favell, Sydney Kirkham, Wilfred Bryan, and Harry Bramwell, representing the C.E.A.; Vivian Nelson (F.N.) and Harry Mitchell (Ideal), representing the renters, and two members elected by the Musicians' Union.

LE TOUT CINEMA

NEW ISSUE JUST PUBLISHED

Film companies with associations with foreign countries have long since known how impossible it is to carry on without an up-to-date copy of *Le Tout Cinema*, the superb French directory of film companies and activities of European and extra-European countries.

A new issue is just to hand with 1,800 pages of information of various kinds, and each section tabbed for easy reference. As in earlier issues, the information is largely Continental, and every European country has its entry, even to small states like Luxembourg.

Naturally, France looms largest in the book, and it is hard to think of any French film activity which is not set out in detail. Trades are set out under their respective headings, with a special "Memento Telephonique" alphabetically arranged, and large sections relating to French stars and kinemas.

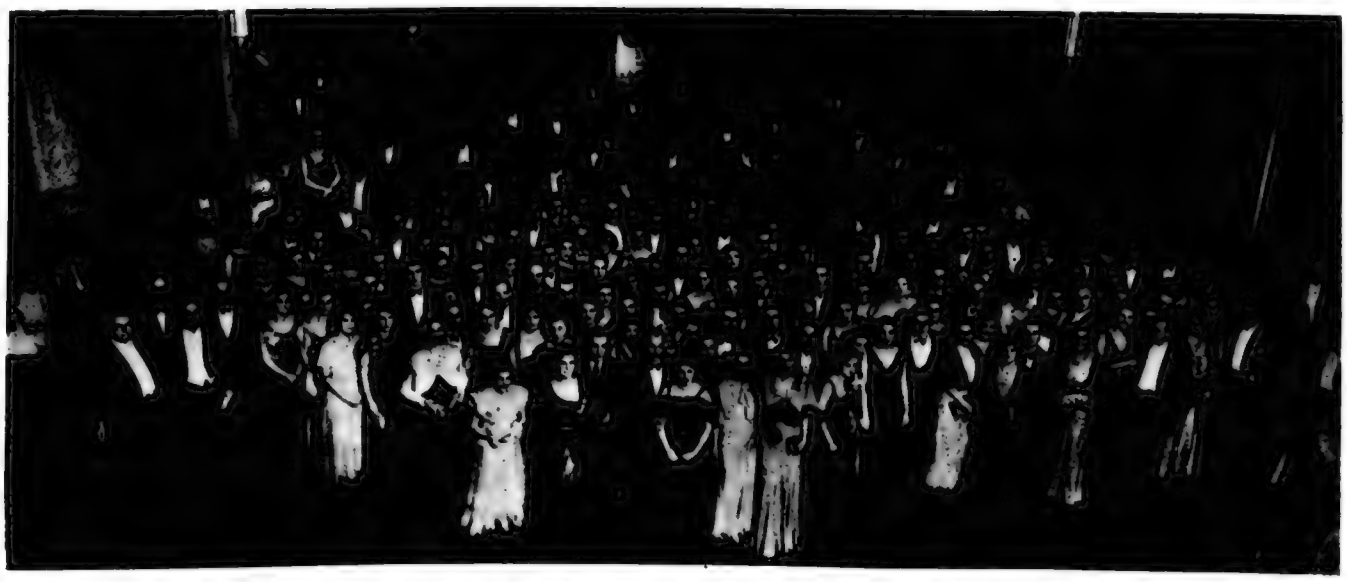
Le Tout Cinema is obtainable from its English representative (who is also representative of *Filma*), Charles E. Stenhouse, 106, Greencroft Gardens, N.W.6, for 15s.

TAUNTON GOOD FRIDAY APPLICATION

At Taunton, R. M. Leddra, manager of the Gaumont Palace, applied for an extension of the music licence of the house on Good Friday from 6 to 10.15 p.m.

It was explained that applicant had the right to open the house to show films on Good Friday, but that he had no power to use music on that day.

A question arose as to the type of film which it was proposed to show, and the magistrates decided to adjourn the application for a week.



A section of the large company which gathered at the Wharncliffe Rooms, London, on the occasion of the third B.I.P. Annual Ball held on Thursday of last week

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TWENTY YEARS OF FILM PRODUCING

JESSE LASKY'S GREAT RECORD

First Picture Made in Old Barn

Jesse L. Lasky, who has just celebrated twenty years of film producing

THE twentieth anniversary of Jesse L. Lasky's entrance into motion pictures was celebrated recently at a luncheon at the Café de Paris, Fox studios, in Hollywood.

Cecil B. De Mille, who directed Lasky's first picture in Hollywood, "The Squaw Man," Sam Goldwyn, another early associate, and others, including Winfield Sheehan, vice-president and production chief of Fox Films, were among those present.

Another guest was Loretta Young, born the year "The Squaw Man" was filmed, now playing the leading feminine rôle in "Zoo in Budapest," which went before cameras this week as Mr. Lasky's first picture as an independent producer for Fox. Miss Young presented Mr. Lasky with a "production," an assemblage of several reels of film from his various successes, comprising a unique diary of the last 20 years.

"I do not feel that I am starting all over again in launching a new career," Lasky said. "Rather, I feel that I am progressing, taking a step forward."

Barnstormers

Just twenty years ago, Lasky, with Cecil B. De Mille, launched the Lasky Feature Play Company in an old barn in the midst of a citrus grove at Vine Street and Selma Avenue, Hollywood. "The Squaw Man," with the late Dustin Farnum as the star, was made there.

"Brewster's Millions," with Edward Abeles as the star, was the second picture directed by Oscar Apfel, and "The Master Mind," starring Edmund Breese, was number three on the list.

The lusty infant prospered amazingly, and a year later Adolph Zukor suggested a consolidation with his newly organised Famous Players Company, and so Famous Players-Lasky, which later became Paramount, and still later, Paramount-Publix, was brought into being. Lasky was installed as first vice-president in charge of production, a position he held until last October, when he joined Fox Films as head of his own production unit.

Lasky's New Job

In his new capacity, Lasky inspects his own stories, writers, players, directors, and associate executives. The full resources of the immense Fox studios are available for his use in any manner he may need them in producing his pictures. He has reverted to "first principles" in his selection of stories.

"Under present conditions, the public is buying its entertainment by the selective process," he said. "Which means that we who produce pictures must be selective in our stories. Every story I buy for production must be unique in theme and background, and its entertainment value must be obvious. If I am not thoroughly 'sold' on a story myself, I can't expect the public to go crazy over the picture."

His Fox Schedule

"Zoo in Budapest," his first independent production, is described as a light, whimsical romance filmed against the colourful background of a zoo. It is not an animal picture by any means, although animals play a prominent part in the development of the romance between Gene Raymond and Loretta Young, who have the principal rôles.

O. P. Heggie and Wally Albright also are prominently cast, and the supporting rôles have been entrusted to equally well known players.

Lasky has listed three other pictures for production before June. "Warrior's Husband," the Broadway stage success, will be the second Lasky production, and will have Elissa Landi and Ernest Truex as its stars. "Peking Picnic," the Atlantic Monthly prize novel will be third, and "Berkeley Square" is scheduled for number four.

Four other pictures will be made during the year.

"BLARNEY STONE"

NORTHAMPTON CHARITY SHOW

A gala performance of "The Blarney Stone" was given last Friday at the Exchange, Northampton, in aid of the Mayor's Distress Fund, through the generous co-operation of Gaumont-British, the owners of the theatre and of the film, which was being given its premiere screening, and of Tom Walls, the star.

Tom Walls, whose interest largely made the gesture possible, is a native of Northampton, and made a personal appearance, giving the crowded audience half an hour of racy reminiscence. The picture was received with a long outburst of applause.

RENTERS' BRANCHES MERGED

Liverpool branches of the Gaumont Co. and Ideal have been merged, and the business of the two companies is now being carried on from the offices of the Gaumont Co. at 5, Slater Street.

There has been no change in the personnel. J. Edwards (manager of Gaumont's) and J. Hodson (manager of Ideal), who have been in the service of their respective companies for many years, are now working from the same office.

COLUMBIA'S WEEK OF TRADE SHOWS

ATTRACTIVE LIST OF PRODUCTIONS

BEGINNING on Monday, February 27, United Artistes have arranged for a week of Trade showings of the latest Columbia Pictures at the Cambridge Theatre, Cambridge Circus, W.

The quintette of latest Columbia productions will, with one exception, be shown at 3 p.m. on Monday, Tuesday, Wednesday and Thursday, the Friday show taking place in the evening.

"As the Devil Commands," which inaugurates the series on Monday at 3 p.m., and has been directed by Roy William Neill, boasts a powerful cast that includes Alan Dinehart, Mae Clarke, Neil Hamilton, Charles Sellon, Charles Coleman and John Sheehan.

The screen play, written by that brilliant dialogue writer, Jo Swerling, presents a new type of screen villain, beloved by all because he hides a criminal heart behind a smiling face and benevolent manner. The man plans what he thought was the perfect crime—too perfect to succeed—too thorough to stand up against a woman's enmity.

On Tuesday will be seen "East of Fifth Avenue," directed by Benjamin Stoloff, and with a distinguished cast that includes Leo Carrillo in the star rôle, supported by Lois Wilson, Dickie Moore, Henry Clive, Eddie Carr, Gino Corrado and Ward Bond.

"East of Fifth Avenue" shows Leo Carrillo as an immigrant who becomes America's biggest booster. His citizenship papers are a new birthright to this very tender-hearted barber, who believes that everybody in his adopted country gets "a square deal." Then he becomes involved in local politics and discovers he knows too much for his own good.

Civilian Flyers

Wednesday's screening will bring "Air Hostess," which Al Rogell directed, and whose cast consists of Evalyn Knapp, James Murray, Thelma Todd, Arthur Pierson, J. M. Kerrigan, Shirley Palmer, Dick Elliott and Dutch Hendrian.

The story of "Air Hostess" is by the famous novelist, Grace Perkins, and tells the story of the thrilling romance of Kitty King who took up the job of air hostess at the Grand Central Airpost, and depicts the adventured of the fearless flyers who serve the Airways service.

For Thursday's session, "State Trooper" is scheduled. This is a romantic melodrama of California's oil industry, which has been brought to the screen by D. Ross Lederman, from a story by Karl Brown, the man who made "Stark Love." An ambitious cast includes Evalyn Knapp, Regis Toomey, Barbara Weeks, Raymond Hatton, Lew Kelly, Edwin Maxwell and Walter McGrail.

Dance Hall Romance

On Friday evening, at the Cambridge Theatre, there will be screened Columbia's "Child of Manhattan," an ambitious production which Eddie Buzzell has directed. It is the romance of a pretty little dancing partner who married a handsome young millionaire. The tale begins in one of Manhattan's colourful dance halls, and takes us through a thrilling series of adventures.

Park Avenue calls the millionaire a cad, but Second Avenue calls him a catch, and fast between whiles adventures fall thick and fast to both of the lovers, according to their social status.

The cast includes among its principals Nancy Carroll, John Boles, and Charles Jones, while in support will be found such well-known players as Warburton Gamble, Clara Blandick, Nat Pendleton, Tyler Brooke, Luis Ralph and Betty Kendall.

FILMS FOR CHILDREN

Eight hundred Bath schoolchildren attended an exhibition of instructional films on Saturday at the Beau Nash Kinema, Bath, under the auspices of the Bath Children's Kinema Council. This is the third season of these successful entertainments. Last term they were given fortnightly, but this term there will be one performance every three weeks.

BILLINGSGATE AT SHEPHERD'S BUSH

Real Porters Hired by G.-B.

MANSFIELD MARKHAM'S LAKE

Prize Pig on B. & D. Lot

By P. L. MANNOCK

AN entire floor at Shepherd's Bush was occupied on Monday morning by a marvellous and convincing reconstruction of Billingsgate Market. An entire section of Lower Thames Street was crowded with a cheery, noisy throng, the stars of which were really the thirty real fish-porters specially imported by Sinclair Hill from London's famous fish market.

Fish Street Hill, the narrow lane from Eastcheap, is, indeed, now the director's nickname.

"Britannia of Billingsgate" is going to have plenty of atmosphere. I found it difficult to overlook. But this was from the crates and boxes piled on a couple of real, authentic G.W.R. and L.N.E.R. vans, with real pairs of horses.

"COD" FISH
The Morning's "Catch"

The fish itself I discovered beneath the portals of the market. Heaps of it, of varieties and species in and out of season. It had all been made in the property-room thirty fathoms below, and was much more effective and convenient than actual dead sea-fruit would have been.

Perched and grouped around, the porters, most of them glorious natural comedians, commented freely on their surroundings. They refused to be made-up. "What do you think we are?" they asked. They cheered Violet Loraine and Gordon Harker, and Kay Hammond, trim and blonde, appearing with Walter Sondes on the Corn Exchange portico, was greeted with a deafening murmur of admiration.

FILMING A FILM
Director Being Directed

The scaly sons of sea-food, in their overalls and the famous iron millinery, built for carrying a few hundredweight at a time, then spied an actor dressed as a City police constable. He was given an uproarious and embarrassing welcome, full of heavy sarcasm and domestic and local allusions.

A few shots of the imaginary film company, with Antony Holles as the director, were then made, the cameras being photographed and the microphone carefully lowered until it was well in the picture.

The only bad language I heard was when I trod on an actor's foot.

Hill, in fact, was seriously thinking of teaching the real porters a little light profanity, in order that the public's idea of Billingsgate's lurid dialect might accord with tradition.

TEA ON THE LAWN
"Tedwards" Goes Tudor

It was agreeable to enter Henry Edwards' Paramount set to find a sunny lawn in front of a glorious old Tudor country house.

This was a scene from "Lord of the Manor." Fred Kerr, crusty and lovable; Kate Cutler, Deering Wells and Betty Stockfeld were round the tea-things by a beautifully gnarled tree trunk, and the effect was one of summer. Tom White is Edwards' assistant; he always is.

BENTLEY'S HUSTLE
A Clock Strikes One

On an adjacent floor, "Hawleys of the High Street" was well in hand under Thomas Bentley.

A heavy grandfather clock had just fallen on Leslie Fuller and Hal Gordon, and retakes were more conscientious than welcome. Elizabeth Vaughan and Amy Veness were then rehearsed in another comedy situation arising from someone sitting in a pool of overturned glue!

Things hustle on this picture. The ornate set—a profiteer's hall—was being used in one section for shooting while it was being completed, under John Mead, the art-director, behind Jack Cox's camera.

MARKHAM AT WORK
German Stars at Elstree

On a B.I.P. floor the other day I discovered Mansfield Markham busy on "Maid Happy," the first production of the recently formed new unit, Bendar Films.

For this musical story two prominent Berlin stars, Charlotte Ander and Johannes Riemann, have been imported. Miss Ander, a blonde, was Jannings' heroine some time ago in "Danton." I found her in a snappy bathing suit. An amusing German character actor, Gerhardt Dammen, in a Tyrolz beard and Bavarian tailoring, was being kissed by her, but the interruption of an indignant schoolmistress (Sybil Grove) caused her precipitate flight.

BIG LAKE SET
British Members of Cast

This week a truly splendid Swiss lake, with dinghys, chalet and picturesque settings and lighting, has been built in the studio, a huge tank being used.

It is one of the finest "indoor locations" I have ever seen. I had a chat with the brilliant art director, Walther Reimann, who is something of a studio celebrity, having designed the famous "Caligari" sets and, among others, those of Lubitsch's last silent picture in Hollywood. His albums are fascinating.

The British members of Markham's cast include Dennis Hoey, Marjorie Mars, Isobel Scaife (the jolly young comedienne now at the Duchess in "Children in Uniform") Gerald Pring, Blanche Adele and Saxon Snell.

There have just been made some bright bathing-beauty episodes in a girl's school, with swimming-pool and dressing-rooms.

Gertrude Lawrence and Laurence Olivia in NO FUNNY BUSINESS (Stafford)

THE B. & D. PIG
A Sty Stymie

A brief interview with the prize pig used in "Summer Lightning" rounded off my Elstree trip. It was not a success.

He is pink, very hairy, and very irritable; his sty is in the property room, and unlike Ralph Lynn, he has no matinées to worry about. But I never did care for camera-hogs.

"EXCESS BAGGAGE"
Twickenham Comedy

Frank Pettingell and Claud Allister, who co-starred in "The Medicine Man," are again teamed together in "Excess Baggage," which Redd Davis is now directing at Twickenham.

"Excess Baggage" is a comic novel by Capt. H. M. Raleigh, and Harry Fowler Mear has evolved a "crazy" scenario. The story concerns a General who is thought to be dead, but whose "ghost" has a habit of turning up in unusual places at the most awkward time.

Julius Hagen has engaged a strong comedy team in support of the stars—O. B. Clarence, Finlay Currie, Mike Johnson, Syd Crossley, Fred Groves, Gerald Rawlinson, and Minnie Rayner. Renee Ray is the heroine. The film will be released by Radio.

AT SHEPPERTON
Ivor Campbell's Cast

Anne Grey has joined the cast of "The Golden Cage," now in production in the new stage at Sound City. She is the leading lady and returns from Anthony Kimmins' past as the wealthy wife of Frank Cellier.

Jillian Sande, McKenzie Ward, A. Malandrinos, Cecil Parker, Randolph McLeod, Esty Marsh, and Christine Silver are also in the cast.

A large set used this week consists of the entrance, reception hall, lounge, drawing-rooms, and grand staircase in a large London hotel.

ADRIAN BRUNEL
Directing at Walton

On Thursday George Smith Productions start on a film for Fox release called "High Explosives," adapted from the book of Gordon Brook. Adaptation and direction is by Adrian Brunel, and the camera work is to be by Geoffrey Faithful. The cast will be announced later.

WIDGEY NEWMAN
As Stellar Tipster

The Betta Films unit, under the direction of W. Newman, is concluding the series of "What the Stars Foretell," by R. H. Naylor. The homes of Marie Stopes and the Bishop of London were visited this week and both these well-known public personages were interviewed by the camera.

Wardour Street is being used for some of the exteriors and well-known film figures may see themselves on the product of a rival company.

GEORGE GEE
As Vacuum Cleaner Salesman

George Gee, who is starring in the current British Lion production, "Cleaning Up," at Beaconsfield, has spent a strenuous week as a vacuum cleaner salesman, under the direction of Leslie Hiscott.

Additions to the cast include Jack Leopold, who is making his film début; Muriel George, Joan Matheson, and Gilbert Davis.

Shooting is scheduled for completion early next week, when another comedy is due to take the floor, also under the direction of Leslie Hiscott.

SHOWING NEXT WEEK

A GUIDE to Exhibitors throughout the country is afforded by the following list of features being run at the key theatres during the week commencing February 27.

London

Alhambra.—"Horse Feathers" (Paramount) and "Money Talks" (Wardour).
Astoria.—"Night After Night" and "Hot Saturday" (Paramount).
Capitol.—"Good Companions" (Gaumont).
Carlton.—"Sign of the Cross" (Paramount).
Davis, Croydon.—"Midshipmaid" (W. and F.) and "Baroud" (Ideal).
Dominion.—"Tess of the Storm Country" (Fox) and "Crooked Circle" (Gaumont).
Empire.—"Son Daughter" (M-G-M).
Metropole.—"Blessed Event" (Warner) and "American Madness" (U.A.).
New Gallery.—"Just My Luck" (W. and F.).
New Victoria.—"Tess of the Storm Country" (Fox) and "Night After Night" (Paramount).
Plaza.—"Madame Butterfly" (Paramount) and "You Said A Mouthful" (First National).
Regal.—"Bill of Divorcement" and "Sport Parade" (Radio).
Stoll.—"Horse Feathers" (Paramount) and "Tiger Shark" (First National).
Tivoli.—"Cavalcade" (Fox).

Birmingham

Forum.—"Two Against the World" and "The Hawk" (Warner).
Futurist.—"Movie Crazy" (Paramount).
Gaumont Palace.—"Once in a Lifetime" (Universal) and "The Stoker" (Gaumont).
Scala.—"Grand Hotel" (M-G-M).
West End.—"Congo" (M-G-M) and "The Blind Spot" (Warner).

Bradford

New Victoria.—"Man From Yesterday" and "Sinners in the Sun" (Paramount).
St. George's Hall.—"Blondie of the Follies" (M-G-M).
The Empire.—"By Whose Hand?" and "Cornered" (U.A.).
The Savoy.—"American Madness" (U.A.).
The Regent.—"Wedding Rehearsal" (Ideal) and "The Return of Raffles" (W.P.).
Theatre Royal.—"Shopworn" (U.A.).

Bristol

Empire.—"One Way Passage" and "The Big Stampede" (Warner).
Hippodrome.—"Say It With Music" (W. and F.) and "Blockade" (New Era).
King's.—"The Way of Life" and "The Cabin in the Cotton" (First National).
New Palace.—"Kongo" (M-G-M).
Regent.—"Happy Ever After" (W. and F.).
Stoll.—"Devil and the Deep" (Paramount) and "The Return of Raffles" (W.P.).
Triangle.—"One Way Passage" and "The Big Stampede" (Warner).
Whiteladies.—"The Way of Life" and "The Cabin in the Cotton" (First National).

Cardiff

Capitol.—"Happy Ever After" (Gaumont).
New Theatre.—"The Lodger" (W. and F.).
Park Hall.—"Rome Express" (Gaumont).
Pavilion.—"Six Hours to Live" (Fox).

Edinburgh

Caley.—"Cabin in the Cotton" and "High Society" (First National).
New Picture House.—"Movie Crazy" (Paramount).
New Victoria.—"Movie Crazy" (Paramount).
Palace.—"Love on Wheels" (W. and F.).
Playhouse.—"Smilin' Through" (M-G-M).
Rutland.—"The Sporting Widow" (Paramount) and "Blockade" (New Era).
St. Andrew Square.—"The Sporting Widow" (Paramount) and "Blockade" (New Era).
Synod Hall.—"Chandu the Magician" (Fox).

Glasgow

Coliseum.—"Josser in the Army" (Wardour).
Cranston's.—"Two Seconds" and "High Society" (First National).
Green's.—"Too Busy to Work" and "Rackety Rax" (Fox).
Grand Central.—Mon., "Blondie of the Follies" (M-G-M); Thurs., "Two Against the World" (Warner).
La Scala.—"Smilin' Through" (M-G-M).
New Savoy.—"The Sporting Widow" (Paramount) and "Blockade" (New Era).
Picture House.—"Happy Ever After" (W. and F.).
Regal.—"Josser in the Army" (Wardour).
Regent.—"Smilin' Through" (M-G-M).

Leeds

Assembly Rooms.—"Pack Up Your Troubles" (M-G-M) and "Man Called Back" (Gaumont).
Coliseum.—Mon.: "Wedding Rehearsal" (Ideal); Thurs.: "Skyscraper Souls" (M-G-M).

SENSATIONAL INVENTION IN TALKING FILMS

In the Pleyel Hall in Paris on the 17th December, a French Engineer, Monsieur Rene Nublat, in the presence of a public composed mainly of experts, gave a demonstration of his latest invention, which is an apparatus for the reception and immediate reproduction of sound on the film.

Singers, male and female, orchestras, lecturers, appeared one after the other in front of the microphone, and immediately the apparatus, "Le Ruban Sonore," reproduced faithfully every tone of the reception.

The frequencies, unseen by the naked eye, permit the film to reproduce the sound in natural volume, and the used film only costs a few pence per metre. Continued reception for numbers of hours on a reel of 30 cm. would now be an established fact.

This invention opens the way for sound films to all classes of the population, in the same way as the selling of cheap photographic apparatus resulted in a rapid development of amateur photography. To date, the high price of the apparatus and large expense of exploitation have been unsurmountable difficulties in the path of amateurs who wish to make sound films.

The price of the apparatus of M. Nublat, inclusive of taking and reproducing apparatus, is about the same as that of a gramophone with pick-up. The price of a used film is a part only of the price of the cheapest photographic paper.

A wide perspective is opened, thanks to this ingenious apparatus, to schools, singing classes, etc. It permits Cinematograph Companies to undertake trial scenes, which to date have been very expensive, but now will cost only very little, with the possibility of working with the same exactitude as was obtained with the large reception apparatus. Above all, owing to the fact that once the films have emerged from the reception apparatus they can be reproduced without any further process, a new perspective opens out for the manufacturers of Dictaphones. According to information to hand, the French Government has placed an order for 2,500 apparatus for this purpose.

The extraordinary interest aroused by this demonstration has proved a surprise for many people in the trade and also for experts, and in the opinion of those who know, this invention opens up new perspectives in many directions.

Advt.

Majestic.—"Happy Ever After" (W. and F.) and "Hell's Highway" (Radio).
Paramount.—"Sporting Widow" (Paramount) and "Crooner" (First National).
Rialto.—"Penalty of Fame" and "Defiance" (Universal).
Scala.—"Kongo" (M-G-M) and "After Dark" (Fox).
Tower.—"Rebecca of Sunnybrook Farm" (Fox).

Liverpool

Forum.—"Movie Crazy" (Paramount).
Futurist.—"Rain" (U.A.).
Hippodrome.—"Payment Deferred" (M-G-M) and "Out of Singapore" (Pathé).
Palais de Luxe.—"There Goes the Bride" (Ideal).
Rialto.—"Smilin' Through" (M-G-M).
Prince of Wales.—"Make Me a Star" (Paramount) and "Black Diamonds" (Wardour).
Scala.—"Grand Hotel" (M-G-M).
Trocadero.—"Smilin' Through" (M-G-M).

Manchester

Deansgate.—"Hell's Highway" (Radio).
Gaiety.—"Way of Life" (First National).
Market Street.—"Smilin' Through" (M-G-M).
New Oxford.—"Smilin' Through" (M-G-M).
Paramount.—"The Sporting Widow" (Paramount).
Piccadilly.—"Six Hours To Live" (Fox).
Theatre Royal.—"The Crash" (First National).

Newcastle

New Westgate.—"Men of Steel" and "Cornered" (U.A.).
Paramount.—"Night of June 13" (Paramount) and "Hold 'Em Jail" (Radio).
Pavilion.—"Prosperity" (M-G-M).
Queen's Hall.—"Prosperity" (M-G-M).
Stoll.—"Cabin in the Cotton" (First National).

Sheffield

Albert Hall.—"Six Hours to Live" and "After Dark" (Fox).
Central.—"Shop Worn" and "Silver Lining" (U.A.).
Cinema House.—"Smilin' Through" (M-G-M).
Electra Palace.—Mon. to Wed., "Sky Bride" (Paramount) and "Down our Street"; Thurs. to Sat., "Strange Case of Clara Deane" (Paramount).
Hippodrome.—"Grand Hotel" (M-G-M).
Regent.—"Man from Yesterday" and "Sinners In the Sun" (Paramount).
Union Street.—"Roar of the Dragon" (Radio) and "Lucky Ladies" (F.N.).

MAYNARD SUCCEEDS TOM MIX

A series of six outdoor features starring Ken Maynard, the popular young Texan and hero of more than a hundred thrilling screen dramas, has been announced by Universal.

The new contract with Universal is the actor's second with the company, a previous series of features having been completed in 1929. Maynard's famous horse "Tarzan," will also appear in the new Universal series.

A Trade show of First National's "20,000 Years in Sing Sing" will take place at the Elite Theatre, Nottingham, on February 24, at 10.30 a.m.

ALL-MAINS SOUND-FILM TESTING MACHINES
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SPHERE NEWS THEATRE OPENS

West End House First of Big Chain

DESIGNED BY PREMIER'S SON

LONDON'S latest news theatre, the Sphere, Tottenham Court Road, was opened on Monday by the Mayor of Paddington, who was introduced to a keenly interested audience by Jack Davis, of Cinema Signs, who is interested in the venture. Formerly the Gaiety, the kinema has been completely reconstructed inside to conform with the special requirements of a theatre of this nature.

Designed by Alister MacDonald, the architect son of the Prime Minister, the Sphere seats no more than 230 people, and the chairs are placed in groups of six only, to minimise the passing of patrons along long rows to the inconvenience of those already seated.

Its entrance on Tottenham Court Road has its pay-box right on the street, and patrons pass directly into the back of the auditorium through a miniature lobby; exits are provided on both sides of the screen at the front of the hall with the purpose of keeping traffic moving continually through the building from back to front.

Intimate Atmosphere

As the patron sees it, the Sphere is a simply-designed and intimate theatre. Its plain façade in terra cotta, decorated with neon tubing, and the modest entrance lobby give an immediate indication of the lack of elaborate effects, an impression fully borne out in the narrow rectangular auditorium. The raised ceiling in the forward part of the hall has two long lighting troughs as its sole ornament, and the side walls are relieved only by groups of parallel bars which cleverly achieve ornamental effect from the compulsory secondary lighting fittings.

Three tones of red, from a near pink on the ceiling and cornice to a dado almost of chocolate, give the hall an atmosphere of cosiness, which the deep red of the upholstery and carpets further enhances. Series of shallow steps in the ceiling, parallel with the lighting troughs, allow the concealed lamps to suggest a sub-range of three colour shades.

To express the nature of this kinema, frescoes run along the side walls bearing plaster reliefs of the earth, with groups of stars between.

Philips' Sound System

The screen measures roughly 12 ft. by 8 ft. 6 in., and is draped by simple curtains which, however, are only drawn at night. A small chamber has been built behind to house the speakers of the Philips' sound system—the first installation of this equipment in London. Music, when required, will be furnished by the non-sync. outfit.

The projection booth, built over the rear of the auditorium, accounts for a substantial drop in the ceiling level at this end of the hall and gives a throw only slightly out of horizontal.

Complete operating-box equipment has been supplied by the Kershaw Projector Company in conjunction with Philips Industrial. There are two Kalee projectors, each fitted with the Philips sound system, and ancillary equipment, with dimmers to control the house lighting.

As a news theatre has a constantly moving audience, the lights are never cut out, but merely dimmed, and the ceiling troughs render it completely unobtrusive. The lighting installation was made by Strand Electric.

A Crowded Hour

Each show at the Sphere is of an hour's duration, with the programme running continuously through the day. The performance includes not only a full quota of news items, but films dealing with science, sport ing events and fashion, while Stock Exchange prices and racing results are also thrown on to the screen.

In the opening programme on Monday were a news-reel, a Secrets of Nature subject, a travel short, a coloured Silly Symphony, shorts showing the training of steeplechasers and golf lessons, and a novelty subject.

The proprietors also propose making the kinema available for student bodies and schools, so that they can engage the hall for special educational classes.

These Firms Assisted:

Firms who assisted in the creation of the new Sphere were:—

Griggs and Son, Ltd. (general contractors), H and F. Badcock (plastering), Frank Burkitt, Ltd (lantern lights and steel shutters), Central Joinery Co. (1927), Ltd. (joinery), Cinema Supply Co. (seating and carpets), James Clark and Son, Ltd. (exterior glasswork), Cope and Co. (terrazzo), Gas Light and Coke Co., Ltd. (heating), Ionlite, Ltd. (neon signs), H. G. Jones (curtains), F. Knight and Co., Ltd. (hardware), F. A. Norris and Co., Ltd. (concrete pavement lights), Philips Industrial (projection and sound equipment), Ragusa Asphalte Paving Co., Ltd. (asphalt), South Western Stone Co., Ltd. (golden travertine), Strand Electric and Engineering Co., Ltd. (lighting equipment).

BRYSON v. UNIVERSAL CASE

JURY ANSWER TEN QUESTIONS

THE hearing was concluded in the King's Bench Division on February 16, before the Lord Chief Justice and a special jury of the action for damages by James Van Bibber Bryson against Universal Pictures, Ltd., for alleged wrongful dismissal.

Mr. Bryson's case was that, under an agreement made in 1929, he was appointed managing director at £7,800 a year with expenses for three years, and that he was summarily dismissed in September, 1931, when the agreement had another five months to run.

Defendants pleaded that the dismissal of Mr. Bryson was justified because of his misconduct and breaches of duty.

They alleged that a Miss Ida Tresider, with whom Mr. Bryson was living, paid into her own account a cheque for £50, drawn on the defendant company in favour of Lady Rafter, wife of the Chief Constable of Birmingham, and had afterwards made out a personal cheque for £25 only in favour of Lady Rafter.

Miss Tresider maintained that she spent the balance of the £50 at a bazaar in aid of Lady Rafter's charities in Birmingham.

Mr. Bryson denied that he had been guilty of any misconduct or breaches of duty.

Questions to the jury were answered by them as follows:—

(1) Was the plaintiff guilty of grave misconduct with regard to Thorpe?—No.

(2) Was he guilty of grave misconduct in causing a contract to be made with Miss Tresider for the Rialto in 1925?—No.

(3) Was he guilty of grave misconduct in causing Miss Tresider to be paid unnecessarily extravagant sums for work which he alleged she had performed?—No.

(4) Were the facts as to work done or services rendered by Miss Tresider in the matters referred to in questions 2 and 3 fully known to the defendants when they made the contract with the plaintiff on June 7, 1929?—Yes.

(5) Was the plaintiff before his dismissal guilty of grave misconduct with reference to the cheque for £50 payable to Lady Rafter or with reference to any of the matters arising therefrom?—Yes.

(6) Did the defendants before the dismissal of the plaintiff condone the conduct of the plaintiff in the matters of the Rafter transaction so as to preclude them from relying upon it as justification for his dismissal?—No.

(7) Did the plaintiff, after the agreement of June 7, 1929, neglect to give all his time and attention exclusively to the affairs and business of the defendant company?—No.

(8) Did he, on his own account or for his own benefit, directly or indirectly interest himself or become concerned in any other business or occupation other than the owning of stocks or shares in other non-competing corporations?—Yes.

(9) If the answer to question 8 is in the affirmative, did the defendants know and condone the facts before the dismissal so as to preclude them from relying upon it as justification for the dismissal of the plaintiff?—Yes.

The entering of judgment was deferred, pending legal discussion on the answers of the jury.

LEICESTER LARCENY

TWO young men, Albert Harrison and Cecil Edward Steane, were placed on probation for two years at Leicester when evidence had been given of their entering the Leicester City Cinema and stealing property of the total value of £17 17s. 6d. belonging to E. D. Hainge, manager of the kinema.

The defendants were found in the theatre at 3 a.m. by the police. Their act was characterised by the defending solicitor as a tragedy of unemployment.

Ben Lyon, Peggy Shannon and Glen Farrell in GIRL MISSING, which Warner will Trade show this week

Benita Hume, the British actress, with Elliot Nugent on the M-G-M set where she will soon start working

D. SELZNICK'S NEW POST

Joins M-G-M as Associate Producer

Following the announcement of the signing of David O. Selznick by Metro-Goldwyn-Mayer as associate producer, further word comes from Hollywood that Mr. Selznick will begin his official duties in his new capacity almost immediately.

A son of the late Lewis J. Selznick, one of the film pioneers, David Selznick was first engaged in motion picture work in his father's corporation, attending Columbia University, New York, at the same time. After experience in the advertising, sales and distributing departments of the Selznick Co., he began his career as a producer, entering the independent field and making a series of short pictures for Pathé. He took a post as assistant to Harry Rapf, M-G-M producer, and was later placed in charge of the scenario department at the M-G-M studios.

After accepting an executive position at Paramount, Mr. Selznick produced such pictures as "Four Feathers," "Street of Chance" and "Dance of Life," as well as many other successes.

As vice-president in charge of production at the RKO and Pathé studios, he supervised production of "The Lost Squadron," "Symphony of Six Million," "Bird of Paradise," "A Bill of Divorcement," and more recently, "Topaze," "Sweepings," "Christopher Strong" and "King-Kong."

WARNER DRAMATIC'S NEXT

"TILLY OF BLOOMSBURY"

The members of the Warner Amateur Dramatic Society, following their successful presentation recently of "The Rotters," have now finished rehearsals on "Tilly of Bloomsbury."

This ever-popular comedy by Ian Hay will be presented next Tuesday, February 28 at 8 p.m., in the New Cripplegate Theatre, Golden Lane, E.C.1.

The principal characters will be interpreted by the following people from Warner House: Misses Jean Beart, Ruby Brown, Lily Gaved, Lillian Hoodless, Margaret Squires, Marjorie Webb, Ruby Wood. Messrs. Antony D'Angelo, Jack Hur, Douglas Latch, Alex Lugton, Edward Pratt, Samuel Reynolds, Harry Sarton, and Ronald Westcott.

Edward E. Day produced "Tilly of Bloomsbury" and the seats of the show, all being numbered and reserved, can be obtained from Miss L. Hoodless, or any member of the cast at Warner House.

"GOOD COMPANIONS"

ROYALTY FOR GALA PERFORMANCE

Preparations for the gala performance of "The Good Companions" at the New Victoria on Tuesday, February 28, in the presence of their Majesties the King and Queen are now well advanced.

Their Majesties will arrive at the Wilton Road entrance and proceed to the Royal Enclosure, the erection of which necessitates the removal of 32 seats in the Royal Circle. The boundaries of the enclosure will be florally decorated in a red, white and blue scheme.

On Tuesday there were three committee meetings at Londonderry House, with Lady Londonderry, who is president of the Personal Service League, in the chair.

As the date of the gala performance is drawing near, it is advisable to apply for tickets as soon as possible. Applications should be addressed to hon. organising secretary, 20, Hanover Square, W.1 (Mayfair 3884), or to the usual agencies and the New Victoria Theatre. The prices range from £10 10s. to 7s. 6d

LONGER HOURS WANTED

Stockport exhibitors are seeking an extension of showing times from 10.45 p.m. to 11 p.m.

"The reason is that we are now showing English films, something we are glad and proud about, but they are longer than the films we have shown previously," said Mr. Barlow, in the application he made to the local magistrates. "There is a difficulty in getting in the whole of the performance by 10.45 p.m., and as programmes sometimes finish by 10.40 or a little later, there is a special desire for a little extension."

The magistrates will give a decision on March 9.

CREATOR OF FELIX THE CAT

PASSING OF PAT SULLIVAN

ON Thursday last, news reached this country of the death of Pat Sullivan, the Australian film cartoonist, at the early age of forty-five. Every member of the kinematograph trade and kinema patrons throughout the world will regret the loss of this great animated cartoonist, who has provided more hilarity through the antics of his cartoon characters than possibly any other artist of the present day.

He met with many vicissitudes during his life, but at last achieved the fame his genius warranted when his masterpiece, Felix the Cat, became the most popular character of the age.

Waiting for Fame

Like many another inventor, Pat Sullivan had to experience many rebuffs before his remarkable skill in creating and animating laughter-provoking cartoons received due reward. Even the magnates of Hollywood and New York had to have his genius forced home to them by the public, whose appreciation of Felix the Cat made that character the world's most popular film cartoon star.

Week in, week out, year after year, Pat Sullivan gave the world a continuous supply of fresh antics of Felix, each one individual in style, each new in subject matter of a humorous nature; truly a great achievement.

Yet his first series starring this feline lay for months in the vaults of an agent awaiting a distributor.

It is worth while briefly to recall the initial presentation and publicising of Felix in this country, for it provides an excellent example of the power of publicity when applied to a worth-while product.

Felix in England

When the rights of the Felix the Cat cartoons were secured by F. Watts, for Pathe Freres Cinema, Ltd., it was decided to include them in one of their weekly film reviews. H. A. Walliss, advertising and publicity manager, was instructed by the management to prepare a complete campaign to popularise the character.

Novelty was the feature of the scheme. For instance, in consultation with Lawrence Wright, the publisher of the song, "Felix Keeps on Walking," unusual plans were made to popularise the number. Soon revue artists were singing it, dance band, street organs, and gramophones playing it, messengers whistling it, etc.

Augmenting Sales

Doll and toy makers, fancy jewellers, makers of motor mascots, postcard printers and numerous other novelty manufacturers co-operated, each article carrying an announcement to the effect that the cat appeared in "Eve and Everybody's Film Review."

Direct advertising to the Trade of a novel character and announcements in the Trade Press kept exhibitors fully acquainted with the progress of the campaign. Needless to say, J. C. Jones, who controlled the sales, took every advantage of the schemes, with the result that the great majority of kinemas in the British Isles were soon showing Felix cartoons week by week. Other countries followed our example, until Felix became world famous.

During the entire publicity campaign it was necessary to keep a finger on the public pulse and arrange accordingly, so that the interest could be maintained at the right degrees until the highest possible pe.. was reached, and Felix became a nation's favourite.

DEATH OF H. BROWN

BUILT SUPER KINEMA SINGLE-HANDED

There has just died at Keswick a well-known old Workington, Carlisle and Cumberland county football full-back named Hothani Brown. "Hothie," as he was popularly called, was 62 years of age, and was found dead in bed by his landlady.

He was a builder by trade, and lived the most part of his life at Workington, where he was, for two or three years, engaged in building the well-known Oxford Picture House. He laid every brick and stone in the huge building with his own hands.

It is a fine modern structure seating about 1,200-1,300, with, also, two or three shops in front. When it was completed several years ago it was referred to as "The house that Hothie built."

Yeovil Exhibitor Passes

As a result of injuries caused in the fire at the Central Cinema, Yeovil, two years ago, we are sorry to record the death of Archibald Scott Thring, who has been under medical care continually for the last twelve months.

Mr. Scott Thring was 49 years of age, and opened the first kinema in Yeovil about 1909, carrying on until he enlisted in the R.A.F. for the war.

On demobilisation, Mr. Thring opened the Central Cinema, which was destroyed by fire in May, 1930. A few months later an up-to-date talkie house was opened by him on the site of the old Central.

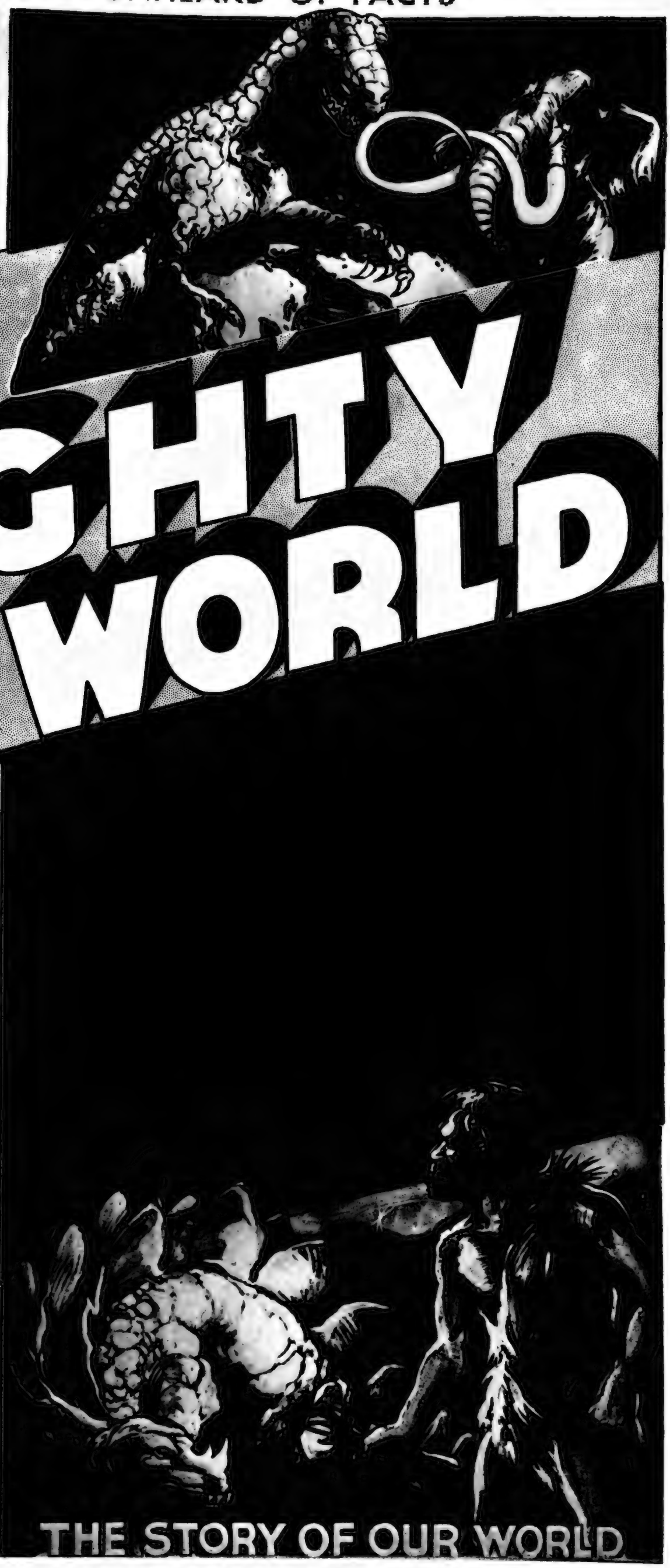
BILLY SCOTT COOMBER FILMED

Billy Scott Coomber, familiar to radio "fans" as Jack Payne's vocalist, recently made a film for Pathetone. Accompanied by Billy Thorburn at the piano, and also by a guitar, he sang Jack Payne's arrangement of that fascinating tune, "Four-Leafed Clover," and also a song of his own, entitled "A Light in Your Window."

FEATURE STRENGTH!

Three Reels of AMAZING . . UNHEARD-OF FACTS

SOMETHING THAT WILL MAKE THEM THINK . . . . AND TALK!



The MIGHTY WORLD

The EVOLUTION of LIFE THROUGHOUT THE AGES!

AMERICAN REVIEWS

"Clearly outlines a theory of 'how it all started.' For interest, pictorial value and genuine entertainment, this film should go well on any programme."

"Film Daily"

"Interesting — diverting subject dealing with origin of the earth and its living occupants—holds the attention."

"Motion Picture Herald"

"Entertaining—the film has juvenile as well as adult appeal."

"Motion Picture Daily"

WARDOUR

"The Good Companions"

The long awaited screen version of the J. B. Priestley novel THE GOOD COMPANIONS goes into the programme at the Capitol next Tuesday following a gala performance at the New Victoria which will be attended by the King and Queen. The stars of this Gaumont-British, Welsh-Pearson production are Jessie Matthews, Edmund Gwenn, John Gielgud, Mary Glynn. Ideal is distributing

Joan Blondell Again

Joan Blondell, one of the most popular of the new players on the American screen, is starred in a forthcoming First-National offering BLONDIE JOHNSON, with Chester Morris. Pictures 4 and 5 are incidents from THE MELODY MASTER, featuring Joan Marion and Lester Matthews, a Teddington production to be Trade shown next week by First-National

FACTS!!

1926

100 THEATRES
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1933

2,000

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AUTOMATICKET, LTD.
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'Phone:
GERRARD 3842

This striking MAID OF THE MOUNTAINS (Wardour) setting at the Homer Cinema, Liverpool, was staged by J. E. Machin during the recent British Film Week in Liverpool. All the attendants were dressed in gipsy costumes

'CROONER' BROADCAST TO SHOPPERS

Song Hits Make Film Popular at Bradford

A TIE-UP which N. G. Farmer, manager of the Regent, Bradford, an A.B.C. house, has arranged with the Bradford store of Marks and Spencer, Ltd., has secured publicity for "The Crooner" (First National) by means of announcements through a microphone and amplifiers to the crowds of shoppers in the busy store.

While gramophone records of song hits in the film are being played in the store, and before each record is played, its title is announced through the microphone, along with the information that it is a song featured in "The Crooner," showing at the Regent, Bradford.

A window display of gramophone records at the store, along with a showcard stating that they are hits from "The Crooner" at the Regent, is another feature of the tie-up.

An advance display in the Regent vestibule included a dummy figure in evening dress with a megaphone in its hand, representing the crooner, placed before the microphone, and there was a background of radio equipment loaned by a local dealer. Each radio set was linked up with a central poster announcing the name of the film, and black discs with white lettering exploited catchy phrases about the show.

LIGHT ON CHEVALIER

Birmingham Bright Spot

Once again the Alhambra, Birmingham, has shown itself to be the brightest place on Moseley Road, on this occasion through Manager R. J. Brunt's exploitation of "One Hour With You" (Paramount).

This being the first occasion on which the famous star has appeared in a film at this theatre, Chevalier's smiling countenance was very much in evidence, there being heads of varying sizes displayed on the front of the theatre. A tableau of Chevalier and Jeanette MacDonald was outlined with Neon lighting and was shown to advantage by powerful floodlighting. The entire front of house display was constructed by the staff of the theatre.

"SPEAK EASILY"

Coventry Advice

Tie-ups with a number of chemists in Coventry were arranged by S. J. Hobbs, of the Plaza, for "Speak Easily" (M-G-M). Taking advantage of the 'flu and sore throat epidemic, he had special displays of throat lozenges, Venos Cough Cure, Thermogene Wool, and lung tonics, with appropriate cards, such as: "To clear the throat and enable you to 'Speak Easily,' you should use (chemist's name) special throat lozenges." Also: "To 'Speak Easily,' you should use—so-and-so.'s—special lung tonic, etc." Each window is displaying stills of the film, while across the outside is a special hand-written "Speak Easily," also the words: "This concerns you."

The cost of the tie-ups was negligible, the only expense being that of the special cards.

MANAGER AS ACCORDIONIST

Community singing has been introduced at children's matinées at the Clubmoor P.H., Liverpool, on Saturday afternoons, by S. Ormian, manager, who, by the way, is an accomplished accordion player. Mr. Ormian enters into the spirit of these week-end treats for the kiddies, and intends to play the instrument during the kiddies' singing interval, also for the prologue of "The Big Broadcast" (Paramount), which he will show next month.

REVOLVING WHEELS AT HARTLEPOOL

FOR JACK HULBERT COMEDY

H. S. DUNBAR, of the Picture House, West Hartlepool, knows the value of the moving sign. For his screening of "Love on Wheels" (W. and F.) he had five pieces of plywood cut and painted to represent motor wheels. These also bore the names of the film and one of the stars.

Then, by mounting each wheel on a spindle and gearing them with Meccano parts to revolve at varying speeds, he attracted a great number of people.

For outside advertising a novel idea was carried out. The 48-sheet supplied for this film depicts a 'bus packed full of passengers. At the windows were heads of Jack Hulbert and Leonora Corbett, as if looking out. Manager Dunbar had the two heads cut out and mounted on plywood and then fixed them on a spindle so as to make them rock. This was attached to a wind shield at the back of the 48-sheet board, and as the wind caught the shield so did the heads rock. This attracted a lot of attention, curiosity making the people look to see how it was worked.

Publicity secured by T. Heys for WEDDING REHEARSAL (London Film Production) at the Olympia, Blackburn

BLACKBURN JUNGLE

"Bring 'Em Back Alive" Boost

Some very novel and effective displays are being made by Blackburn kinemas.

At the New Rialto, the manager, J. H. Pilkington, in announcing "Bring 'Em Back Alive" (Radio), arranged the foyer of his theatre as a sort of menagerie. There are tigers, bears, stags, monkeys, snakes, and a number of other habitues of the forest. A mannequin parade was another feature of this showman's publicity.

The manager of the Olympia, T. Heys, took the window of a central *à la mode* fashion shop, and this was arranged with beautiful creations for a wedding. This was done to popularise "Wedding Rehearsal" (London Film Producers).

"OLD DARK HOUSE" THRILLS

GHOSTLY HAPPENINGS IN MANCHESTER

"THE OLD DARK HOUSE" (Universal) received unusual exploitation at the hands of Louis Lewis, manager of the Theatre Royal, Manchester.

Prominent in the campaign was a broadcast challenge, offering any lady who would see the film alone at midnight a guinea reward. The Press took up the story and this publicity was assisted by 300 double-crowns and theatre publicity conveying the challenge. Over 600 replies were received, and the selected girl took her place in the darkened circle last Saturday at midnight.

A large amount of space in the local paper was devoted to the stunt.

During the showing of the trailer a week ahead of playdate, a ghost with a green light on its face walked down the centre gangway. All vestibule and landing lights were in dark green.

The elaborate stage prologue had an old dark house setting, with macabre silhouettes in the windows, while a living ghost appeared in the centre window. Wind, lightning and thunder effects and piercing screams all had their place in this little show.

A special display including Karloff's head and a haunted house covered the paybox and added to the attractiveness of the lobby. Hotel cards and special 48-sheet sites were also included in the campaign.

"TENDERFOOT" TIE-UPS

Foot Plaster Boosts F.N. Film

Three thousand free samples of foot plaster and powder were given away as a tie-up with "The Tenderfoot" (First National) at the Casino, Rusholme. Tie-ups were arranged with six boot shops saying: "With our boots and shoes you will never have a tender foot; the Casino has a 'Tenderfoot' featuring Joe E. Brown, but this is one to laugh at."

Invitations were sent to all scouts through Scout headquarters for boys passing tenderfoot test during days of showing to see the film with compliments. Vestibule display arranged prior to playdate showed a scout's tenderfoot sign 8 ft. high, and also old boots and shoes and stills, etc., from the film, with wording: "Here are signs of a 'Tenderfoot.' What is there to laugh at? Must we tell you?"

BRING 'EM BACK ALIVE

Morecambe Painting Competition

A new slant on the most exploited film of recent times, "Bring 'Em Back Alive" (Radio), was discovered and successfully operated by Harry Hargreaves, manager of the Palladium, Morecambe. What he did was the talk of the town.

He distributed house to house a sheet of drawing paper, on which were printed in outline, six figures of wild animals, asking children to paint them in water colours. There were three special prizes for the best efforts and twenty-five for the next best.

On the third day of showing he held a special matinee, at the close of which the Mayoress distributed the prizes.

In addition to all this, Mr. Hargreaves got a remarkably good Press report from the local paper. An animated tiger, which was lit up with flashing eyes and gave a growl, was one of the Palladium exhibits during the run.

BIG BOOST FOR "THE MAID"

Mountain Scene in Lobby

Harry Yorke, manager of the Adelphi, Hay Mills, Birmingham, arranged an attractive lobby display for "Maid of the Mountains" (Wardour). An alcove on the left of the foyer was arranged as a stage and a complete setting of the robbers' stronghold arranged with a backcloth depicting mountainous scenery. In the foreground were cut-out rocks, interspersed with which were large size cut-out figures of Baldasarre, Teresa and Tony, with Beppo in the background, whilst flush with the wall on either side of the alcove were massive cut-outs of Nancy Brown and Harry Welchman. Soft ruby lighting illuminated the scene.

In addition several shop window tie-ups were arranged on similar lines and a large number of throwaways were distributed from door to door in the district.

AN EFFECTIVE SETTING

Desert Scenes at Blackpool

Arthur R. Harrison, of the Hippodrome, Blackpool, made a striking lobby display in connection with "Fires of Fate" (Wardour).

With large cut-outs of riders on horse and camel, waving palm trees, and a background of pyramids, seen through a temple archway, he secured an effective setting which was greatly admired, and helped to secure good business.

The treatment of the front of the marble steps with panels of the picture titles is a good idea which might be adopted by other showmen. This is a weekly feature. The printed strips are alternately in blue and red.

Radio display arranged by George Higgs for THE BIG BROADCAST (Paramount) at the Hippodrome

ON THE BRISTOL WAVEBAND

"The Big Broadcast" at The Hippodrome

FOR "The Big Broadcast" (Paramount), which he was showing at the Bristol Hippodrome, George A. Higgs had two tall wireless masts erected over the canopy. Above these were two loudspeakers, from which music was broadcast to the people in the streets outside the theatre.

At the back of the masts was a huge poster, with a large record in the centre, and radiating from this, and also from the top of the masts, were white "sparks" to represent the broadcasting of a radio programme. Lights also flashed from the top of each mast, while between the masts, running from the top of the facade down to the top of the canopy, was a large aerial.

In the entrance vestibule one of the latest models of a radiogramophone was on view.

A tie-up with the principal music shops selling Brunswick and Decca records give the film some good window displays. By an arrangement with the Kolster-Brandes Company a whole page in Monday's *Bristol Evening World* was devoted to the film, and local radio dealers selling "K.B." sets took space on the page. Reprints of this page were secured and distributed the following day.

"WORLD AND THE FLESH"

P. Inkester's Tie-up with Maps

P. Inkester, manager of the Ritz Cinema, Bordesley Green East, Birmingham, used various road maps to advantage in his exploitation of "The World and the Flesh" (Paramount).

Enlisting the services of a local stationer, an assortment of maps were displayed in the window with one fully opened in the centre. Cards in the display announced: "The World is brought to you in these maps just as 'The World and the Flesh' is brought to you at the Ritz Cinema, with the world's greatest actor, George Bancroft"; "Buy your maps here and study the world, then visit the Ritz Cinema, where George Bancroft will entertain you in a story packed full with interest, 'The World and the Flesh.'"

A selection of stills from the film completed this out-of-the-ordinary tie-up.

MAURICE AND JEANETTE

Attractive Cut-Out Dodge

"One Hour With You" (Paramount) was effectively exploited by F. Hilbery, of the Gaiety Picture House, Albert Road, Southsea. Use was made of a piece of vacant ground next to the theatre by the setting up of two 17 ft. cut-outs of Maurice Chevalier and Jeanette Macdonald. As Jeanette's figure was clothed with the somewhat meagre attire of the average drapery shop window, her chilliness on cold days was widely commented on.

Also, one week prior to exhibition a miniature theatre was mounted in the vestibule, with small cut-out figures of the stars. In the background was a large clock and a calendar. By means of a flashlight behind the calendar, the show date of the picture was constantly produced to onlookers.

BRISTOL STREET MAGICIAN

A man dressed as a Hindoo and carrying a huge fan on the top of a long pole was a street stunt used by C. W. Scott-Buccleuch when showing "Chandu the Magician" (Fox) at the Empire, Bristol, last week.

CONSISTENT TNETSISNOC

Whichever way you look at it—

HENRION CARBONS

—are always the same

CONSISTENT CONSISTENT

FREE SERIAL SHOW FOR KIDDIES

SOUTHEND SHOWMAN'S SMART STUNT

WHEN J. J. Backhouse runs the last episode of a serial at his children's matinee at the Kursaal, Southend, the youngsters know that a free ticket for the opening episode of the new serial will be given to them. This meant for the last episode of "The Heroes of the West" (Universal) such a crowd of children that it necessitated a double children's performance of the opening episode of "The Jungle Mystery" (Universal) on February 11.

To over fourteen hundred children a letter in a sealed envelope was given, which they were told to take home to their parents. In it Backhouse thanked the parents for the confidence they had placed in him in entrusting their children to his care. He further asked them, if they did not know the Kursaal, to give it a trial, and as a help to this end enclosed a ticket for one of his slack times with a suggestion to bring a friend along. Altogether a neat idea of the two seats for the price of one.

"SLEEPLESS NIGHTS"

Publicising the Song Hits

The managers of the Tivoli, Portsmouth, and the Commodore, Southsea, went all out together last week to put over "Sleepless Nights" in a big way. Tie-ups were made with all the leading music and gramophone dealers, and excellent window displays were arranged with both these and the principal furniture stores.

The latter displays consisted of a bed in which sat a beautiful girl, and cards were prominently displayed, bearing reference to sleepless nights and the song, "I Don't Want To Go To Bed."

Lawrence Wright and Co. contributed valuable co-operation by taking an advertisement in the *Evening News*, and not the least novel feature of the campaign was the use of a broadcasting van, with a range of 500 yards, which traversed the streets broadcasting the two song numbers: "I Don't Want To Go To Bed" and "Just One More." Announcements were also made concerning the showing of the film at the Tivoli and Commodore.

During the playing of these numbers at a big dance held at the Guildhall announcements were also made concerning the film.

"LORD CAMBER'S LADIES"

Derby Tours and Tie-ups

The first provincial presentation of "Lord Camber's Ladies" at the Whitehall, Derby, was an unqualified success, due in no small measure to Mr. Benzeval's publicity campaign.

Much enthusiasm and interest had been expressed by his patrons as a result of the extensive newspaper advertising, and a large touring car bearing streamers and placards: "Meet 'Lord Camber's Ladies' at the Whitehall next week," toured the principal streets, arousing much attention.

Tie-ups with music dealers in connection with the song hit: "What I Do Do, I Do Do Well," and with gown shops, which displayed placards: "See the gorgeous gowns worn by Lord Camber's Ladies at the Whitehall—we can supply the exact design," resulted in valuable window displays.

NAVAL BOOST

For "Flag Lieutenant"

An attractive foyer display helped E. T. Bowles, manager of the Empire, Gt. Yarmouth, to do good business with "The Flag Lieutenant."

After first striking a nautical note in his Press publicity, E. Bowles had constructed to his own design a large cut-out of a battleship, and a separate background of sea and sky. The latter was fixed across one wall of the foyer and the battleship, which rested on a separate setting of waves, was placed a short distance in front of the background, so as to give an illusion of depth to the picture.

E. Bowles is an expert electrical engineer and he was able, by a cunning arrangement of lights operating on the flashing principle, and placed in the space between the two cut-outs, to throw the whole erection into relief. At the same time, the realism of the "model" was increased by light percolating through the battleship's portholes.

Another artistic touch was the flanking of the picture by large photographs of Henry Edwards and Anna Neagle, encircled by life-belts. Deep-lettered wording across the top of the cut-out and a separately illuminated array of scenes from the film at the base completed a striking piece of publicity.

An attractive tableau for FIRST YEAR (Fox) staged by W. Thornton of The Carlton, Boscombe

PAGE ADVERT. FREE OF COST

"Grand Hotel" Tie-up at Leicester

GETHRYN HICKSON, of the Princes Theatre, Leicester, put "Grand Hotel" (M-G-M) over with a bang. He induced the *Leicester Evening Mail* to carry a full page of "Grand Hotel" advertisements—one of the co-operative kind suggested by M-G-M's *Daily Mail* full-page spread, in which local advertisers took the space, without any cost whatsoever to his theatre.

This excellent form of publicity can be easily effected, and the idea should be put forward to all "Grand Hotel" exhibitors.

G. Hickson also arranged a tie-up with the Grand Hotel, Leicester, and had notices about the film distributed in each of the 150 bedrooms, in the lounges and dining-rooms. The local taxis each carried a prominent announcement with the wording, "Take this taxi to the 'Grand Hotel'; book your room and see the film at the Princes."

A tie-up was arranged with the Wyvern Laundry, which sent out 10,000 shirts with bands attached carrying appropriate wording, drawing attention to the showing of the film. With this and numerous window displays at stationers and book-sellers, tying-up with the novel, terrific business resulted.

RADIO PRIZES

FOR "BRING 'EM BACK ALIVE"

Radio Pictures, through the columns of the *Kine.* in November last, offered exhibitors prizes for the exploitation of "Bring 'Em Back Alive." The competition was scheduled to remain open until the end of January.

Entries into that competition have now been judged, and prizes of £5 have been awarded to R. G. Oram, Rialto, Liverpool, for the best exploitation in England (see *Kine.* December 29, 1932) and T. A. Lunn, Picture House, Aberdeen, for the best exploitation in Scotland (see *Kine.* January 12, 1933).

The prize for Wales was not awarded, no suitable entry having been received.

BOOST HELPS HOSPITAL

"Black Diamonds" at Auction

One feature of the boost arranged by C. Vernon Taylor, manager of the Picture House, Doncaster, in putting over "Black Diamonds," was a display of huge pieces of coal. These were specially hewn and given by the Barnboro Main Colliery Co., Ltd., and weighed over a ton. Last week the coal was sold by auction in the Doncaster Market Place by Messrs. Shearman and realised a substantial sum for the Doncaster Royal Infirmary. Charles Hamner, the producer, was present at the auction.

A striking jungle scene for BRING 'EM BACK ALIVE (Radio) arranged in the foyer of the Rialto, Blackburn, by J. Hampson Pilkington

AROUND THE LONDON SHOWS

All-British Crazy Week at Avenue, Northfield

CHARLTON'S CASTLE-LIKE KINEMA

IT is evidently the motto of T. V. Comer, of the Avenue, Northfields, that if a thing is worth doing, it is worth doing well.

Announced as an "All-British Crazy Week," in which a number of British films were shown featuring England's premier comedians, every endeavour was made to run the house in keeping with the idea. On the front of the house flags and bunting gave a festive appearance, and the lobby and vestibule were also gaily be-decked. I do not recall an instance in which the management so successfully conveyed the spirit of the occasion. The "Week" was well publicised, and the specially printed programmes were particularly appropriate, with their red, white and blue colours.

Playhouse, Charlton

It is not often that one meets a veteran, but I had a pleasant chat with one the other day when I looked in at the Playhouse, Charlton, to make some inquiries about the unique frontage of this hall. W. M. Sparrow, who is part-owner as well as manager, has been there 16 years and comes of a family well-known in the amusement business.

The front of his hall resembles nothing so much as a mediæval castle, and I thought this must be a stunt to advertise "The Big House" or some such film, but as the advertised feature was Garbo in "As You Desire Me," some inquiry seemed to be indicated.

Mr. Sparrow told me that he had the idea carried out two years ago by a scenic artist as a novelty, and it has attracted so much attention that he has let it stay. The job was done efficiently in good quality paint and looks in perfect condition, even after this lapse of time.

The Playhouse is essentially a family house in a working-class neighbourhood, and has suffered by the widespread unemployment. The Charlton Greyhound Track is not far away, but Mr. Sparrow considers that the competition from that quarter is light compared with the economic blizzard. Hard times or no, however, he carries on.

The Globe, Plumstead

The Globe, Plumstead, which was built in 1914 and has been in the hands of the present owners about two years, stands in a fortunate position in the middle of Plumstead Common, where its brilliantly lighted facade can draw the residents from a wide radius. Not content with this, Manager Kaye is contemplating the installation of a Neon strip-lighting system in order to be right in the fashion.

This is essentially a family house, where the patrons prefer light or musical comedy fare. Being primarily of the working class, they no doubt want to forget their troubles awhile.

As one means of overcoming the usual Friday night bogey, Mr. Kaye has inaugurated a weekly prize competition, and this helps to keep attendances steady.

The balcony has recently been entirely reseated by Maples. There is no stage and the entire entertainment is a film programme with non-sync. interludes.

Kine.-variety at Shoreditch

A visit to the Shoreditch Olympia always provides an instance of the success of kine.-variety. Jack Smith, the resident manager, has always favoured the judicious intermingling of variety in a film programme. And certainly he knows how to make the best of his artistes. With a neat stage setting, the vaudeville is seen at its advantage. I thoroughly enjoyed the programme, which, by the way, was admirable for the slick manner in which it was carried through.

I noticed that the outside of the building is now a blaze of strip lighting. The outline of the front is picked out in red, and the five arches, which are a conspicuous feature of the elevation, stand out vividly in its colouring.

Northfield Anniversary

To mark the fourth anniversary of the opening of the Northfield Cinema each person attending the Saturday evening performance last week was presented with a souvenir propelling pencil, whilst at the children's matinée 1,200 children were entertained to a Punch and Judy show, and upon leaving the house received lucky bags containing an assortment of sweets and toys.

Camden Town Submarine

To publicise "The Devil and the Deep" (Paramount), Jack Sackier, of the Bedford, Camden Town, fitted a large cut-out scene from the film into the vestibule. Executed in tones of green, this showed a submarine resting on a rock-strewn ocean bed, with a gauze front and specially arranged concealed lighting giving the correct atmosphere to the scene. Part of the submarine body was cut away to show the activity of the players inside, and this was brought into prominence by back lighting.

The pointed edges of the outside surround were covered with stills and the scene attracted the attention of most patrons entering the theatre.

LONDONER.

A good boost was given ROME EXPRESS (Gaumont) by this effective display in the entrance hall of the Rink Cinema, Finsbury Park

FORUM, FULHAM

HUMOROUS MUSICAL TURN

MR. BROAD, the managing director of John Compton and Co., 'phoned me up on Saturday to ask me if I had seen the comedy organ stunt that Mr. Collingridge and Jack Courtney, the manager and resident solo organist of the Formum Theatre, Fulham, were presenting with stage effects?

The stage set consisted of a giant back-cloth representing a set of the largest size metal organ pipes, and grouped on the stage was a collection of band instruments, such as tubular bells, clarinet, saxophone, etc., with a syren and a baby hurdy-gurdy organ.

To an original verse and chorus of a humorous song telling us what the orchestral imitation stops on a unit organ could really achieve in the way of realistic reproduction, Jack Courtenay played an appropriate song melody.

A gentleman of eccentric personality in an appropriate rigout came on the stage and gave orders to a most unintelligent assistant to play on the various instruments.

The first attempt was on the clarinet, which he appeared to play as a virtuoso, but when he took the instrument from his lips the tune went on, revealing to the audience that it was in reality Jack Courtenay's efforts on the organ. Each instrument was played in turn in similar comedy manner.

This novelty presentation of an idea by no means new was quite effective, and there was much laughter and appreciative applause at its conclusion.

Chas. Coles and his orchestra showed how well they could accompany the stage artistes, who included the Blue Harmony Trio, expert violinists and vocalists, and the Three Flashes, a clever straight and comedy dancing act. The stage setting and lighting were excellent and orchestra and artistes formed an effective stage picture, in fact, the whole half-hour's entertainment was original in conception and production.

A. W. O.

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April 3 Releases

Music for the Western

And Theme Song Possibilities

Suggestions for Creating a Suitable Atmosphere

By A. W. OWEN

THE majority of films released this week are of a little interest from a musical point of view, but this is unavoidable as long as characteristic Westerns, newspaper dramas and small town stories prevail.

Yet an opportunity exists of finding an overture which is popular and not too hackneyed and some form of novelty interlude in some way in keeping with the film story. There are two good theme songs in "Yes, Mr. Brown," and one or both of these will introduce the film quite well.

The Australian film showing the habits of the natives is a difficult problem, as the Maori native melodies are not obtainable either in record or orchestral form.

In Popy's "Oriental Suite," the last two numbers are singularly appropriate to the type of dancing, etc., portrayed in the film and will well repay careful presentation. If organ alone is used, the first of these two numbers should be played as solo only and then synchronisation with record used for the second as a finale. They are both short numbers, and are contained on one side of the 12-in. record.

The theme song, "Oh! Mister Moon," is a song foxtrot, and the record is not yet released, but the number of same can be obtained from the publishing firm nearer to the date of release.

For an independent valse song interlude, organists might well feature a new number, "Under Heaven's Blue," by José Payan, published by Keith, Prowse and Co. (who will be pleased to send any bona-fide organist a copy), not forgetting to use suitable lighting effects.

"YES, MR. BROWN" (W. & F.)

CERT. A. 7,852 ft. Reg. No. Br.835. Reviewed in *Kine.* January 26, 1933.
PUBLICITY.—One 48-sheet, one 12-sheet, two 6-sheets.
STARS.—Jack Buchanan, Elsie Randolph, Margot Graham.
ATMOSPHERE.—Farcical comedy with music.
ORCHESTRA.—"If You Would Learn to Love" valse, and "Yes, Mr. Brown" foxtrot as introductory interlude only.
ORGAN.—As orchestra, using the professional song copies for solo interlude adaptation, but the pianoforte conductor copies of above orchestrations if synchronising with record, as detailed below for non-sync.
NON-SYNC.—"Yes, Mr. Brown." Foxtrot. Recorded on H.M.V. B.6285 by Ray Noble and his Orchestra, to be played as introductory interlude only, or both numbers recorded on Columbia C.B.537 by Harry Perritt and his Orchestra.
LIGHTING EFFECTS.—Varied light-tinted colours, with the last bars of foxtrot or valse interlude, synchronised with the screening of the first subtitle of the film.

"BLESSED EVENT" (Warner)

CERT. A. 7,522 ft. Reg. No. F.7934. Reviewed in *Kine.* October 6, 1932.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Lee Tracy, Mary Brian.
ATMOSPHERE.—Swift moving drama of the American newspaper world, which must be introduced by an independent operatic selection as an atmosphere interlude is not suitable.
ORCHESTRA.—Fantasie from "La Boheme." Puccini. Tavan arrangement. (Lafleur or Ricordi.) Cut to suit length of selection required.
ORGAN.—As orchestra, using piano-conductor copy of above orchestration either for solo or synchronising with record, as detailed below for non-sync.
NON-SYNC.—Fantasie from "La Boheme." Puccini. Recorded on Columbia D.B.876 by Albert Sandler and his Orchestra, using either 1st or 2nd part of record.
LIGHTING EFFECTS.—Blendings of deep blue, orange and violet tints.

"BORN LUCKY" (M-G-M)

CERT. U. 7,005 ft. Reg. No. Br. 8,146. Reviewed in *Kine.* December 8, 1932.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Talbot O'Farrell, Rene Ray, John Longdon.
ATMOSPHERE.—Simple story of humble girl's rise to stage fame, with good musical sound accompaniment. Below-stairs humour and naïve romance.
ORCHESTRA.—Theme song foxtrot, "Oh! Mister Moon." (Keith, Prowse.) Or "Butterflies in the Rose Garden." Lambelet. (Boosey-Hawkes.) Both played as introductory interlude only.
ORGAN.—As orchestra, with adaptation from professional song copy of "Oh! Mister Moon," and pianoforte solo copy of "Butterflies in the Rose Garden." If synchronisation is used either for theme song or "Lucky Me, Lovable You," use the piano-conductor copy of the orchestration.
NON-SYNC.—Theme song foxtrot, "Oh! Mister Moon." (Keith Prowse.) Number of record not yet issued. Or "Lucky Me, Lovable You." Yellen and Ager. Recorded by Layton and Johnstone on Columbia D.B.37.

"THE BLONDE CAPTIVE" (U.A.)

CERT. U. 6,749 ft. Reviewed in *Kine.* October 13, 1932.
STARS.—Native cast.
ATMOSPHERE.—An expedition to discover the whereabouts of Neanderthal man in Aboriginal Australia. Aboriginal native types are depicted with tribal customs and dances.
ORCHESTRA.—"Suite Orientale." Nos. 3 and 4. (Lafleur.) Or for short selection No. 4 only.
ORGAN.—As orchestra, with adaptation from the piano-conductor copy of the above orchestration, either for solo or synchronisation with the record, as detailed below for non-sync.
NON-SYNC.—"Suite Orientale." Popy. (Nos. 3 and 4 only.) Both on second side of record H.M.V. C.1845, by Mark Weber's Orchestra.
LIGHTING EFFECTS.—Blending of rich tinted, blues, violets, yellows and ambers.

"FAITHLESS" (M-G-M)

CERT. A. 6,333 ft. Reg. No. F.8235. Reviewed in *Kine.* December 22, 1932.
PUBLICITY.—One 48-sheet, one 12-sheet, two 6-sheets.
STARS.—Tallulah Bankhead, Robert Montgomery.
ATMOSPHERE.—Romantic sex drama with no moral.
ORCHESTRA.—"Tannhauser" and "Lohengrin." Fantasie. (Feldman.) With cuts to suit length of selection required.
ORGAN.—As orchestra, using the pianoforte-conductor copy of the above orchestration for solo or partial synchronisation with record, as detailed below for non-sync.
NON-SYNC.—"Tannhauser" and "Lohengrin." Fantasie. Recorded on Columbia D.X.122 by Emmanuel Starkey and the Regal Cinema Orchestra.
LIGHTING EFFECTS.—Blendings of deep dramatic colours in contrasted colours.

"COWBOY COUNCILLOR" (Universal)

CERT. U. 5,942 ft. Reg. No. F.8208. Reviewed in *Kine.* December 15, 1932.
PUBLICITY.—One 12-sheet, two 6-sheets.
STARS.—Hoot Gibson, Sheila Manners.
ATMOSPHERE.—Western drama, with strong sentimental appeal and child interest, staged in rocky Colorado scenery.
ORCHESTRA.—"If I were King." Overture. Adams. (Boosey-Hawkes.)
ORGAN.—As orchestra, using any piano-solo edition for solo presentation, and the (new edition) piano-conductor copy of above orchestration if synchronising with record detailed below for non-sync.
NON-SYNC.—"If I Were King." Overture. Adams. Recorded on Columbia D.X.362 by the Orchestre Symphonique (of Paris), conducted by Eugéne Bigot.
LIGHTING EFFECTS.—Blending of bright outdoor tints of blue, green, orange and brown.

"EXPOSURE" (Sterling)

CERT. U. 6,051 ft. Reg. No. F.8153. Reviewed in *Kine.* December 8, 1932.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Lila Lee, Walter Byron, Tully Marshall.

May I take this opportunity of congratulating you on the new *Ideal Kinema and Studio*, which I find very interesting and the source of much valuable information? C. K.

ATMOSPHERE.—American press drama of two rival newspapers, with a romantic ending. Independent novelty entr'acte suggested.
ORCHESTRA.—"The Clock and The Dresden Figures." Ketelbey. Novelty interlude. (Bosworth.) Synchronised with record, as detailed below for non-sync.
ORGAN.—As orchestra, using piano-solo copy for adaptation either for solo or synchronising interlude.
NON-SYNC.—"The Clock and the Dresden Figures." Ketelbey. Recorded on Columbia Y.B.X.20 (Cinema Service Record List) by the Composer and his Concert Orchestra.
LIGHTING EFFECTS.—Blendings of light, varied and contrasted colours.

"COME ON DANGER" (Radio)

CERT. U. 4,897 ft. Reg. No. F.8102. Reviewed in *Kine.* November 24, 1932.
PUBLICITY.—One 12-sheet, one 6-sheet.
STAR.—Tom Keene.
ATMOSPHERE.—Characteristic Western drama of a ranger who avenges the death of his brother by bringing his aggressor to justice, after fighting and much hard riding.
ORCHESTRA.—"Raymond." Overture. Thomas. (Boosey-Hawkes.)
ORGAN.—As orchestra, with adaptation for solo interlude, from any piano-solo edition, and from the piano-conductor copy of above orchestration if synchronising with record as detailed below for non-sync.
NON-SYNC.—"Raymond." Overture. Thomas. Recorded on Columbia D.X.104 by Percy Pitt and symphony orchestra.
LIGHTING EFFECTS.—Blendings of deep-tinted, varied and contrasting colours.

ILLUMINATED CONSOLES

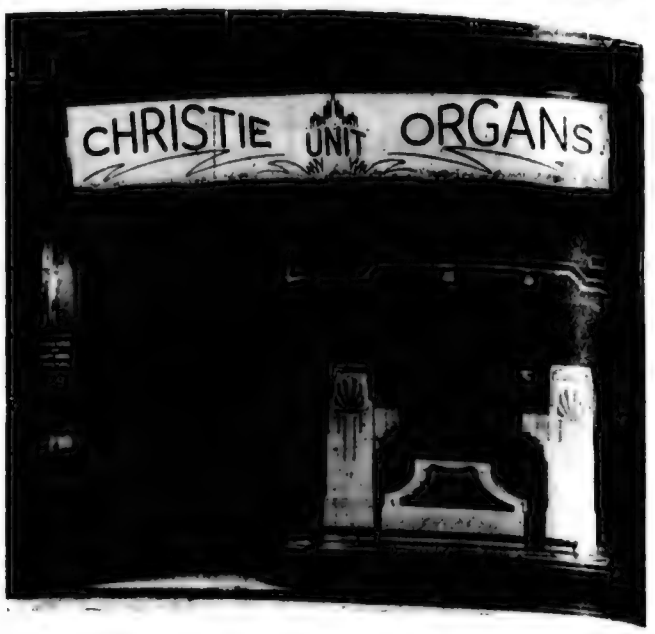
A CORRECTION

An exception is taken by R. Spurden Rutt and Co., Ltd., Leyton, to a statement in the New Year issue of the *Ideal Kinema and Studio*, which referred to the illuminated organ console at the Capitol, Forest Hill, as the first constructed in this country, and so far as is known, any other country.

Messrs. Spurden Rutt state that luminous stop-control has been in use in certain American-built pipe organs for some years, and that a system perfected by that firm was used in 1930 and subsequently.

CHRISTIE IN WARDOUR STREET

The accompanying illustration is of the window of Christie's new showroom in Wardour Street. It is exactly opposite Film House. The console here shown is shortly to be installed in a leading kinema



ORGANISTS AT BURNT OAK

Interesting Recital to I.S.M. Members

KINEMA organists belonging to the Incorporated Society of Musicians journeyed out to the Regent Kinema, Burnt Oak, Edgware, on Wednesday, February 15, to hear F. Rowland-Tims, F.R.C.O., the resident solo organist, show what could be done with a very small type Compton unit organ, containing five and a half ranks, and the usual tonal and non-tonal effects.

The kinema is not a large one, but the tone quality of the organ is adequate in all parts of the building, as its acoustic properties are good.

Rowland-Tims commenced with an Overture (while the guests were arriving), Mendelssohn's "Ruy Blas," and a selection of some of the lesser-known numbers from the Gilbert and Sullivan operas.

A pot-pourri of Coleridge Taylor's works, including excerpts from the "Impromptus," Three-fours Valse Suite, were all exceptionally well played and the composer's daughter, Avril Coleridge-Taylor, sang the famous "Willow Song" in a most artistic manner to an effective organ accompaniment.

A novelty presentation followed, which consisted of a phantasy on "Her Name is Mary," Harold Ramsay's great song success, in which a fox-trot was treated seriously as a contrast to the usual ragging of the classics.

Much interest and amusement was caused by the playing of two well-known tunes, either together or in section sequence, eight tunes being used in all. Finally a medley in toccata form called "Lighter Moments of Great Composers" represented Bach, Wagner, etc., in happy vein.

A very enjoyable morning concluded with a vote of thanks, not only to the organist, but also to the management for their courtesy and kindness in placing the kinema at the disposal of the I.S.M. members, and to Miss Coleridge-Taylor for her much-appreciated singing.

NON-INTERMITTENT PROBLEMS

(Continued from page 31)

equivalent to those usually found in practice in motion picture work.

With regard to definition, it has been observed that if the definition is poor during some parts of the projection period, but good during other parts of the projection period, the eye sees definition that is somewhat better than the arithmetical time average of the definition.

The following questions are presented as those which we think should be answered with regard to any of these projectors:

Quality of Projected Picture

(1) Is the centre point of the picture stationary within sensible limits?

(2) Does distortion give a "rubbery" effect in the picture, or does it make corner definition too poor to be acceptable?

(3) Is the definition in the picture comparable with intermittent projection?

(4) Is the picture made flat by flare from many free glass-air surfaces?

(5) Does the system permit of fading out of one picture into the next?

Amount of Light for Projection

(6) Does the system impose limitations on the *f* aperture of the projection lenses?

(7) Is the light lost by passing through many surfaces or from reflections serious?

(8) Is the light to the screen during the change-over period equal to the light when projecting wholly from a single frame, or is it necessary to introduce diaphragms or shutters which cut down on the light?

(9) Does the system require a special moving condenser system?

Precision Requirements

(10) If cams are used, what is the precision required in cutting the cam? Are the surfaces such that they can be cut with precision from point to point?

(11) What precision is required in the gear trains connecting film drive with optical displacement means?

(12) What precision is required in the sprocket exactly fitting the film? Is a jump back as one tooth leaves a perforation and the next tooth starts to drive serious?

(13) What precision is required in initial adjustment?

(14) What precision is required in the making or matching of optical parts?

(15) Does the system impose impractical limitations on the equivalent focus or the back focus of lenses?

(16) Does the system demand ridiculous physical dimensions in the projector?

(17) Does the system necessitate a fixed screen distance or a fixed magnification?

(18) Is the system capable of projecting lenticulated colour film?

(19) Is a special arrangement of pictures on the film or a special type of film assumed?

(20) What type of framing device is required?

Noise

(21) Are all moving parts moving with constant angular velocity, and can all of them be counterbalanced?

(22) How does the mass and moment of inertia of reciprocating parts compare with the mass and moment of inertia of the intermittent projector parts?

Optical Requirements Difficult

(23) Is it necessary to use simple lenses of large apertures covering large fields?

(24) Is it assumed that a single image-forming reflector working with a large aperture will cover a considerable field?

(25) Is it necessary to assume that a warped reflecting or refracting optical part can be made with great precision?

(26) Does the system demand the use of large aperture crossed cylindrical lenses to work as a well-corrected spherical lens?

It is conceivable that any device for refracting or reflecting light might be used to give an optical displacement to an image which would compensate for the movement of the film. The following list indicates the elements which have been used, with a very short description of how they were moved:—

Moving Lenses.—Reciprocating lens, linear motion of lenses in restricted path, circular motion (optical axes describing cylinder), circular motion (optical axes radials), circular motion of cylindrical lenses.

Plane Parallel Plates.—Uniformly rotating cube or hexagonal prism, cam rotated plate, uniformly rotating plate with normal to the plate describing a cone.

Refracting Prisms.—Cam actuated variable angle liquid prism, uniformly rotating warped refracting elements, equal prisms, cam rotated equally and oppositely.

Reflecting Plane Mirrors.—Cam reciprocated mirror, cam actuated series of mirrors, uniform rotating drum of mirrors, helical reflecting surfaces, rotating rhombs, moving right-angle reflectors.

Skewed Image-Forming Elements.—Concave spiraled mirror, spiraled lens.

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EFFORTS AFTER PERFECT ILLUMINATION

(Continued from page 31)

ment is first installed under expert supervision on the occasion of the opening of a kinema or when "sound" is installed, some of the foregoing "conditions" do not arise for a considerable time; when they do, however, no one does anything about it, the reason being a train of circumstances with which we are all familiar and into which the projectionist enters very largely. In addition to the foregoing, we have atmosphere conditions, especially in busy houses, not forgetting the transparent and porous sound screen which sometimes gives quite a good picture on the *reverse* side.

The Luck of the Game

This formidable array of unpleasant facts do their worst and cause much hindrance and trouble to the seekers after perfect screen illumination. What is so strange is that in many kinemas where really fine projection is the rule, everyone connected with these fortunate theatres will, when asked, airily say that "they really don't know just why the show should be so fine, but it just happened that way," and on looking around and not finding anything out of the ordinary to account for such outstanding results, you admit that the good people are right and sadly walk away to ponder on the luck of some folk who seem to get fine results without seemingly having to scheme and work hard to obtain them.

Overloading Errors

However, it does appear that a halt will soon have to be called to the overloading of mirror lamps and the excessive amperage used even on some straight H.I. lamps to obtain a brighter picture, and at the same time get over the various obstacles I have named which interfere with adequate screen illumination. Where rear-shutter projectors are installed the heat-on-gate factor is greatly minimised, but it must be borne in mind that some of these shutters cut off light to a greater degree than do front-shutter machines, so one element counteracts the other.

Of late a few firms in London have extended the hand of co-operation with the intention of making a *combined* effort to improve screen illumination. It is to be hoped that the suggestions and requests of these companies will not fall upon deaf ears and that, most of all, the projectionist will throw in his full weight to encourage, and, later on, operate the improved equipment he may be called upon to handle to the very best of his ability in order to show his real appreciation of the thought and care, not to mention money, which will have gone to assure him of that which at the moment can be termed standard screen illumination. We may all rest assured that in the near future we shall hear much more on this important subject.

CAPITOL, ABERDEEN

EMERGENCY LIGHTING INSTALLATION

In the description of the Capitol, Aberdeen, in the *Ideal Kinema and Studio* published last week, the emergency lighting system was inaccurately described on page 13.

The Capitol's emergency lighting is the system invented by Basil Davis, A.M.I.E.E., who planned and supervised the whole of the electrical installation at the Capitol. This lighting is provided by a single pole contactor connected across the terminals of one of the dimmer sections in such a manner that when it is closed that section is switched on.

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Answers to Correspondents

MIRROR ARC EFFICIENCY

E. Hanham, of the Palace, Calne, Wilts, inquires as to the relative efficiency of large and small arc mirrors, and also the bearing upon efficiency of carbon size.

The luminous efficiency of a mirror depends almost entirely upon the angle of collection of the light rays. This is made quite clear in Fig. 1, from which it will be apparent that a 5¼ in. mirror with a focal

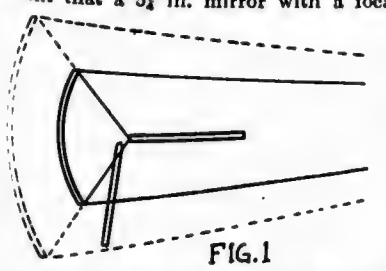


FIG. 1

length of 2½ in. will have roughly the same efficiency as a 10 in. mirror with 4½ in. focus.

This statement, however, disregards the depreciation of the mirror backing due to arc heat. Obviously the longer focus mirror will retain its original efficiency far longer than the smaller one, and will be suitable for use with currents which the short focus mirror would not withstand for an hour.

The luminous efficiency also depends to a less extent upon the amount of light wasted in the gate spot; the modern high-intensity arc mirror is of a specially computed curve to give a gate spot as even and as small as possible to cover the picture, but this small spot is obtained at the expense of critical focussing.

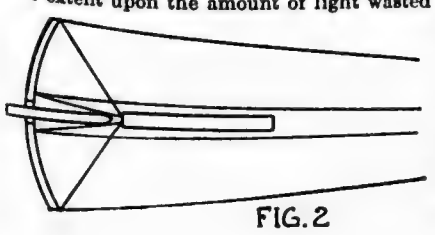


FIG. 2

Carbon size affects the efficiency of the arc to a marked degree. Actually, of course, the mirror is merely projecting an image of the positive crater upon the gate; if the positive crater is too large the gate spot will also be enlarged and wasteful, and for this reason it is not practicable to use a large diameter positive carbon in a mirror arc.

The negative carbon also affects the intensity to a slight extent, by causing the familiar black spot, the cause of which in a horizontal negative arc is not the hole in the mirror, but the shadow of the negative carbon obscuring the positive crater; this is shown in the second sketch, and can easily be proved by removing the projection lens, focussing the black spot on the screen, and by adjusting the negative carbon moving the spot as desired.

For these reasons, an increase of current necessitating probably larger carbons, and certainly forming a larger positive crater, can never give a proportionately increased screen illumination, although bear in mind that there is no advantage whatever in using too small a carbon for the current, as a good crater cannot possibly be formed.

The high efficiency obtainable with small-diameter H.I. carbons, such as the Ship "Hilo," will also be understandable from the foregoing remarks.

W.E. STAGE SYSTEM AT GRANADA, TOOTING

Sidney Bernstein's Granada, Tooting, has been fitted with a Western Electric stage amplification system and a 2-microphone system.

This is the twentieth house to instal this Western Electric adjunct.

NEW PATENTS

These particulars of New Patents of interest to readers have been selected from the Official Journal of Patents, and are published by permission of the Controller of H.M. Stationery Office. The Official Journal of Patents can be obtained from the Patent Office, 25, Southampton Buildings, London, W.C.2, price 1s. weekly (annual subscription £2 10s.).

Applications

4,266.—C. Bonamico and Dufaycolor, Ltd. Sound-record kinematograph films. February 11.

3,931.—W. Haddock. Safety device for kinematograph theatres. February 9.

3,999.—H. D. Murray and D. A. Spencer. Colour kinematography. February 9.

Specifications

386,398.—J. W. Fox. Colour kinematography.

386,442.—Armoured Films, Ltd. Reinforcing kinematograph films

385,680.—Keller-Dorian Colorfilm Corporation.—Colour filters for use in colour photography.

385,735.—Paillard et Cie Soc. Anon., E. Arrangement for unwinding and rewinding so-called endless films for kinematographic projectors.

385,845.—La V. E. Thomas. Motion picture projecting and sound reproducing apparatus.

386,768.—J. M. J. Delafon. Machines for perforating kinematograph films.

386,859.—A. L. V. C. Debrie. Continuous-feed kinematograph apparatus.

386,659.—Soc. Italiana Per La Cinematografia A Colori Naturali Ci. Co. Na. Anon.—Kinematographic picture taking and projecting machines.

Printed copies of the full Published Specifications may be obtained from the Patent Office, 25, Southampton Buildings, London, W.C.2, at the uniform price of 1s. each.

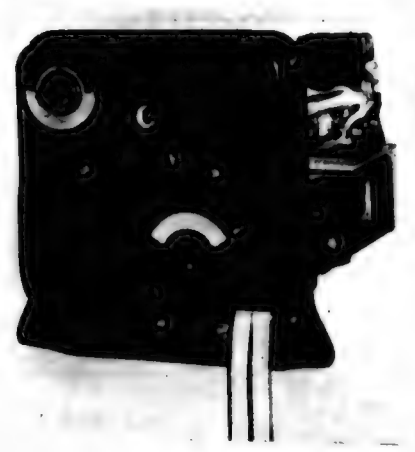
Abstract

Group Abridgments can be obtained from the Patent Office, 25, Southampton Buildings, W.C.2, either sheet by sheet as issued on payment of a subscription of 5s., per Group Volume, or in bound volumes, price 2s. each.

390,302.—Combined sound-and-picture record films. K. Breusing, 3a, Zähringstrasse, Wilmersdorf, Berlin.

A sound record and a picture record are photographed on the same negative films without regard to the relative degrees of blackening of the two records, and a duplicate sound-record negative having the desired degree of blackening is then produced from the original sound negative. Finally, a combined sound and picture-positive film record is printed from the picture part of the original negative and the duplicate sound-record negative. The duplicate sound negative may be produced by means of an electrical re-recording apparatus, or by a photo-chemical process, or by a double copying operation. The picture and sound recordings may be copied separately on to the positive film or the printing of the positive film can be effected in one operation. In the latter case the duplicate sound negative may be joined to the original sound-and-picture negative and the picture film printed in one operation by the contact process.

The Specification as open to inspection under Section 91 (3) (a) states also that the original sound and picture records may be photographed upon separate negative films and, after the production of a duplicate sound record, the printing is effected upon a combined sound-and-picture positive film. This subject-matter does not appear in the Specification as accepted.



The control panel of the Hall and Connolly Arc described in the "Ideal Kinema and Studio" published last week

THEY WILL COME BACK TO THE LIGHT

Carbon Makers and Screen Illumination

By C. H. CHAMPION
Of Chas. H. Champion and Co., Ltd.

PROGRESS in most sciences usually takes place in a series of cycles.

The science of kinematography is no exception in this respect.

Three years ago the problems which most seriously exercised the minds of kinema engineers and exhibitors were those connected with light. "How can I increase the light on my screen without committing myself to a greatly increased expense?" was the question each exhibitor was asking himself, and any improvement or invention which enabled him to show a larger and brighter picture was hailed with enthusiasm. So keen did this quest become that many ideas were tried out which had no hope of providing a real and lasting solution to the problem.

Then came sound.

It was a novelty. It opened out all sorts of possibilities and it also presented all sorts of unexpected difficulties. Auditoria had to be adapted, and in many cases re-designed in order to make speech intelligible.

To begin with, the public, carried away by the sheer novelty of synchronised sound, were disposed to overlook the poor quality of speech, but as the novelty wore off they became a bit more critical and exacting in their demands; consequently the perfection of sound reproduction occupied the attention of all concerned and the quest for more light on the screen was forgotten.

In an Industry that is capable of being revolutionised in a few months by a single discovery it is perhaps rash to claim finality for anything. At the same time it does seem as though synchronised sound has now been brought to that pitch of perfection where not a great deal remains to be done in the way of improvement. Development will undoubtedly proceed, but the present-day quality of sound reproduction is now acceptable to the public, and they no longer clamour for wholesale improvements in this direction and so there is time to look round again.

That is undoubtedly why the clamour for a higher intensity of screen illumination coupled with decreased current consumption in the arc is heard once again in the land.

Brighter Pictures

Now that we have time to review the subject of light we find that porous screens have obliged us to use far higher arc intensities than were necessary in the old "silent" days, and we ask in no uncertain tones "Why can't we have the bright pictures we used to have and still only use small arc currents in spite of talkie screens? What are the carbon makers doing about it?"

"We know, of course, that the installation of high intensity lamps and new generator or rectifier equipment will give us the light we want, and conversion of this kind may be all very well for some of the bigger theatres, but how do we stand, to whom the expense of conversion is for the present out of the question? What does the carbon maker propose to do for us?"

It is in this way that the subject of light on the screen is again becoming in more senses than one a burning question.

Co-operation Essential

And it is therefore opportune that the time when this question is becoming acute is also the time when the new Luxo carbon is being introduced. I have often had occasion to remark in these columns that only by the close co-operation of a carbon maker on the spot can problems of this kind (which intimately affect the fortunes of so many) be anticipated and solved before they assume serious proportions.

Here is a case in point: Fifteen months ago a conference was held at our works, and the problem of providing increased light at lower cost for the smaller theatre using talkie screens was discussed. As the result of that conference research was put in hand to discover a method of improving the carbons used in low intensity lamps. The Luxo carbons released last month is the result. To those who do not appreciate the amount of experimental work which goes to the designing and perfecting of a new type of lighting carbon 15 months may seem a long period of gestation.

Modern Stresses

But we must bear in mind that even those carbons which, as a comparative term, we call low intensity carbons, are to-day called upon to withstand electrical stresses that would promptly have reduced to soot their counterparts of a few years since.

It is not long ago that 15-20 amperes was considered a tolerable current for a 12-millimeter positive to stand.

Now in a low intensity carbon the light is emitted mainly by the body of the carbon itself (i.e., the "shell"), and it is this shell which must withstand the disintegrating action of the arc flame.

If a higher light intensity is to be obtained and that light can emanate only from the shell of the positive carbon, it follows that to obtain the requisite carbon texture it may be necessary to lay down completely fresh plant or machinery. In the same way that specialised foundry work may have to be undertaken before a metal can be produced that will withstand the stresses implied by an attempt on world's speed records.

Moreover, before a carbon can be released for general service it has to be tried out under all the conditions of overload and underload with which it is ever likely to meet in practice.

Testing the Luxo Carbon

The Luxo carbon, in point of fact, after it had passed all its laboratory tests satisfactorily, was issued to twelve separate theatres. The projectionists concerned were not aware of the fact that they were using anything other than standard "Ship Special Mirror"—there was merely a remarkable increase in light intensity.

Only after we had irrefutable proof that the Luxo carbon was at least 50 per cent. better than any low intensity carbon produced anywhere in the world did we release it.

Our own photometric tests of which permanent records are kept, amply justify these claims, and they have, moreover, been substantiated not only by projectionists themselves, but by independent authorities contributing to these columns.

The birth of the Luxo carbon then provides one more instance of what can be achieved by close contact between the carbon maker and the exhibitor. Because the Ship carbon plant was on the spot the needs of the exhibitor could be not only forecast but met in good time by the production of a carbon of guaranteed efficiency.

A test of these Luxo carbons will convince more readily than written claims.

PARAMOUNT, LIVERPOOL

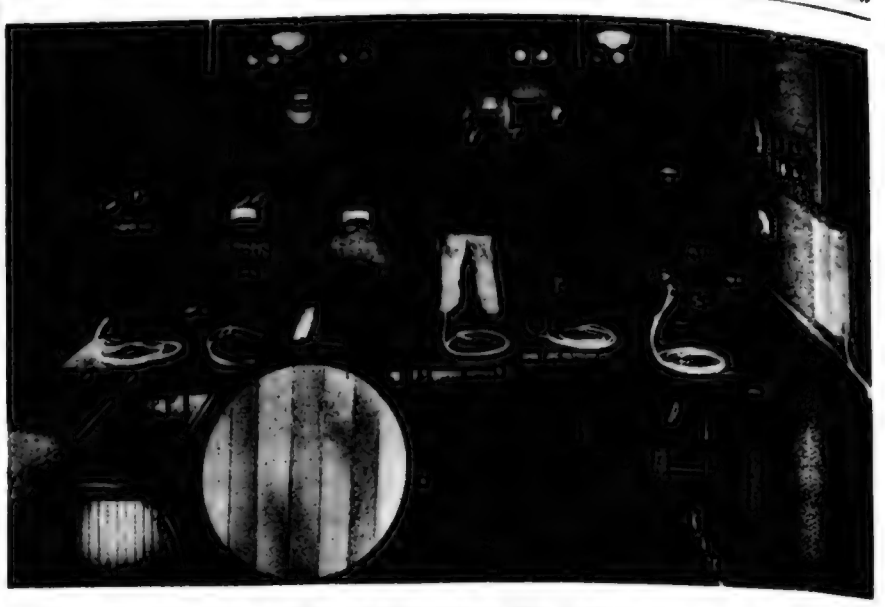
Preliminary work is still being done in connection with the new Paramount theatre to be erected in Liverpool. Plans have been submitted to the Liverpool Corporation Health Committee respecting the means of egress, and directions were given for a certificate to be given when the building is completed.

It is estimated that this theatre will cost about £200,000.

A CORRECTION

In an article describing the Philips Oxide-Cathode Rectifier in the Technical section of last week's *Kinematograph Weekly*, it was stated that an installation had been made at the Academy, Oxford Street.

This should have read Academy, Leytonstone, with which G. R. Searle is associated.



This is one of the rooms in which projection tests of Ship Carbons are carried out. Every test is permanently and automatically recorded. Note the variety of mechanism and lamps employed

KINEMA SPECIALISTS AT THE B.I.F.

WIDE RANGE OF PRODUCT

THE British Industries Fair, which opened on Monday, has already been described in so far as kinema interests are concerned, in the *Ideal Kinema and Studio*. Among other firms which cater principally for kinema requirements are the following:—

Attracta Electrical

Electrical signs and display novelties for windows will be seen at Stand D.D.50 in the National Hall, Olympia, where the Attracta Electrical Co. will be showing. Here again a wide range of devices for publicity purposes will be on view, and among them will be "Attraxem" movie signs, neon signs, "Auto" sign flashers, globe signs with moving sign effects, and low-tension luminous tubing for decorative lighting.

Bath Cabinet Makers

Where distinctive furniture is required, a visit to Stand 320 at the White City may suggest ideas. This will house the display of the Bath Cabinet Makers' Co., Ltd., makers of furnishing and decorations. The company, which builds furniture in both traditional and modern styles, manufactures both for domestic and commercial purposes, and will show materials suitable for every purpose.

Bulle Clocks

The Bulle electric clock, details of which have recently been published in the *Kine.*, will be on view at Olympia on Stand D.D.23 in the National Hall. These clocks are entirely self contained, and work from a small battery that needs replacing only once every two or three years. The new "National" model, retailed at 49s. 6d., should commend itself as a usable novelty in the kinema.

Franco Signs

Among the firms whose publicity aids suggest themselves to the exhibitor in many ways are the Franco-British Electric Co., Ltd., who will show electric signs of every description at Stands D.D.67 and 68, in the National Hall, Olympia. These apart, they will show neon signs, floodlights, box signs—in fact, everything in signs.

K.F.M. Signs

Goods of a similar capacity will be on view at Stand DD82, in the National Hall, Olympia, where the K.F.M. Engineering Co., Ltd., will have an exhibit. The novel types of equipment marketed by this company have been referred to on many occasions in the *Kine.* and the *Ideal Kine.*, and the visitor will see, no doubt, many familiar lines as well as some new ones.

Milner's Safes

Keeping thieves at bay is a big problem with the exhibitor, and, perhaps, when he sees the stand of Milner's Safe Co., Ltd. (Grand Hall, Olympia, B30-33), he will have found the solution. Their safes have a famous name, but must not be allowed to overshadow the other lines they offer, including a big variety of steel office furniture, whose possibilities do not need elaborate description.

Ifco, Ltd.

While on his tour of the Birmingham section, the visitor will stop at Stand 5 D/1, where Ifco, Ltd., will show their seating lines. The products of this company are well known to the trade, and samples will be available over a wide range for close examination and approval.

Walpamur

Paint and decorative material play so important a part in the finishing of the theatre that there will be a great attraction at the stands of the Walpamur Co., Ltd., Nos. 3 C/2 and 3, at Birmingham. The name Walpamur is its own guarantee, and the lines to be shown will help the designer considerably in planning his decorative schemes.

Arts and Crafts

Another familiar name in the Castle Bromwich section will be that of Allied Arts and Crafts, Ltd., of Birmingham, who will be showing at Stand 13 K/5. As evidence of what they can do, they will be able to point to many kinemas in which they have carried out distinctive decorative work, photographs of which will, no doubt, be freely displayed on their stand.

Steel Windows

Henry Hope and Sons, Ltd., makers of steel windows, will occupy Stands 15 G/1 and 2 at Birmingham. Kinema builders will want to see what is new in this direction, and, no doubt, these stands should provide a sufficiency of ideas.

Ruberoid

Ruberoid is a household word in the construction field, and is one of those materials that is usually found somewhere on the kinema job. Builders and architects will have the chance to renew their acquaintance with it at Stand 13 G/3 in the Birmingham Exhibition, and there is always the chance that they may learn of some use for it which they had considered before.

Violite, Ltd.

A further novel display of eye-catching gadgets will be shown by Violite, Ltd., at Olympia, on D.D.79, in the National Hall. Their specialities include high-tension neon signs and accessories, and also the much-favoured luminous filament tubes for low-tension lighting and decorating, which can be bent to circles, ovals, angles and other shapes.

Avon Rubber

Those who are interested in the use of india-rubber goods, in all their variety of purposes, will not overlook Stand F.21a, in the National Hall Gallery, at Olympia. Here the Avon India Rubber Co., Ltd., will show their big range of specialities, many of which suggest themselves automatically for the kinema of to-day.

Unit Organs

Many theatre builders and designers will pause at the stand of Percy G. Beard—No. 27, in the Hall of Music and Radio—where his electric unit organs will be the subject of a display. As a manufacturer of organ parts, he will show a range of pipes and percussions, such as vibraphones, celestes, marimbas and xylophones.

Flashlights

A reminder of the necessity of equipping staffs with effective luminants in the way of hand torches will be supplied by the Ever Ready Co. (Great Britain), Ltd., who will display their many models at Stands 42 and 50, in the Hall of Radio and Music.

Torches, spotlights, hand lamps, batteries and so forth will be among the items on show, and the visitor will be able to learn why Ever Ready products are popular for kinema use all over the country.

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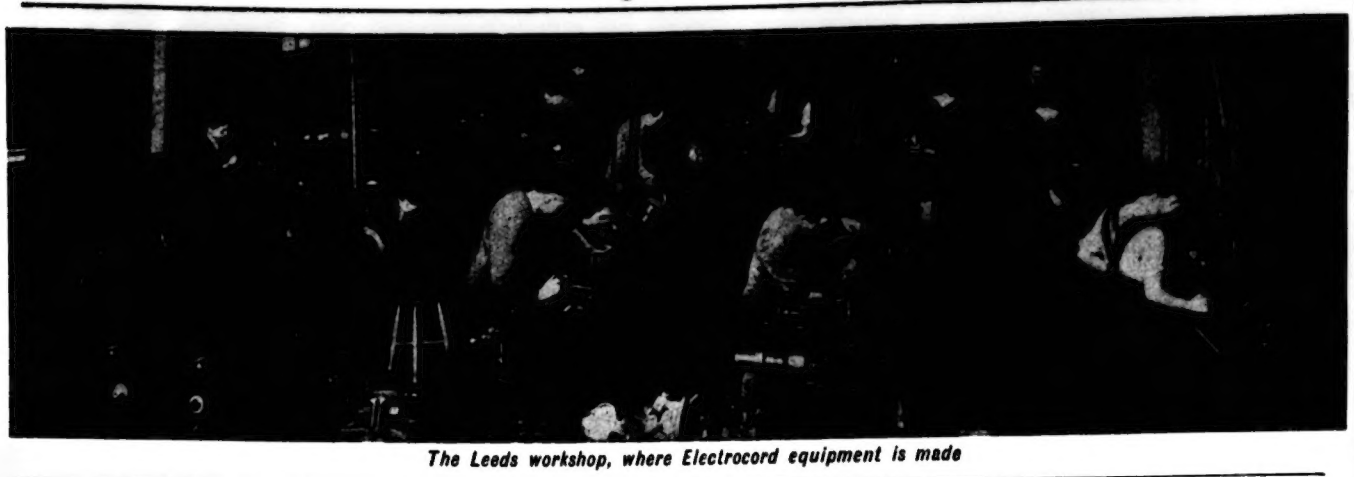
That is why Western Electric Sound Equipment was selected for London's West End Theatres. That is why renters choose it for their trade shows.

There could be no more convincing proof of the quality and reliability of Western Electric. They're facts.

A Western Electric system is a capital investment—an insurance—an attractive part of the performance. The public knows the difference with Sound by Western Electric.

Western Electric SOUND SYSTEM
THE VOICE OF ACTION



The Leeds workshop, where Electrocord equipment is made

ELECTROCORD'S INSULATED SOUND HEAD

EXTRANEOUS NOISES SILENCED

Good Treble Range Reproduction

IN sound reproduction, a good bass is not difficult of attainment, provided one has sufficient power available to give the necessary excursion to the speaker. It is the treble which is at once the greatest difficulty and the greatest necessity in good reproduction.

When one reaches the upper frequencies of the musical scale, one is dealing with very minute vibrations, which, in the case of sound-on-film, are successively optical, electrical and mechanical; in any of these stages the smallest vibrations may be very easily lost. Obvious directions in which this can occur are lack of optical focus, or excessive capacity in the circuits carrying or amplifying the minute P.E.C. current. A less obvious, but none the less frequent, cause of loss of treble is mechanical vibration.

Everybody knows that if mechanical vibration is present in sufficient strength, it will become audible in the speakers, as a noise of some definite frequency. A more subtle form of it may persist, possibly quite unknown to the projectionist, in the form of loss of high frequencies, which are damped out by mechanical vibration, not necessarily from the obvious source of the intermittent motion, but from sources capable of giving a high-frequency note, such as gear teeth and even bearings.

Extraneous Noises

A striking example of the variety of extraneous noises which may exist in a good projector was provided by Electrocord, of Leeds, on their stand at the last C.E.A. Exhibition, when, as described in the *Kine.* at the time, a button microphone was connected through an amplifier to a speaker, and visitors were invited to apply this microphone to various parts of the running projector. Although the machine to all appearances was running quite silently, touching the microphone near the intermittent motion gave a sound like the heavy beating of drums. In various other parts of the mechanism the noise varied from a heavy rattle of the apparently quietly running gears, to a definite squeak on the bearings, while one could hear every sprocket tooth as it passed the roller.

No Mechanical Interference

The most striking feature of this demonstration was that the noise was entirely insulated from the sound-head. Application of the microphone to any part of this proved it to be quite dead and noiseless, although of the driven, and not pull-through, type.

This test served to prove conclusively that on the Electrocord equipment, there is no mechanical interference whatever with the reproduction of the essential high frequencies.

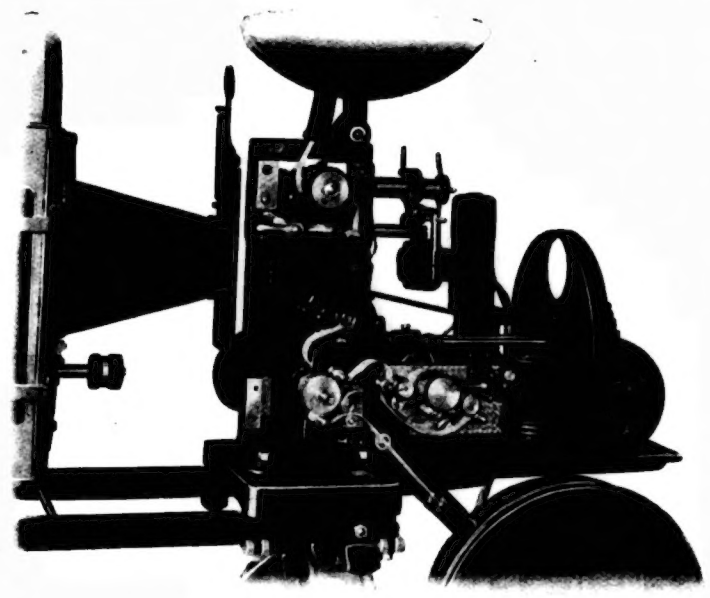
This insulation of the sound-head has been effected in a very ingenious manner. First of all, the whole of the sound-head is mounted upon resiliient rubber, preventing the transmission of vibration through the main casting.

The mechanical drive is taken by means of a low-speed chain from the handle shaft of the projector to a sprocket carried on an extension of the projector base. From this sprocket there is a rubber connection to the sound-head shaft, which, of course, carries the usual heavy flywheel.

The intermittent loop is not allowed to cause any vibration, as, unlike most sound-heads of similar type, the film is taken not from the intermittent sprocket, but from the bottom sprocket, to the lower side of which it is returned for take-up. Every possible source of mechanical vibration is thus removed from contact with the sound-head.

The exciting lamp and first-stage amplifier are also mounted on the sound-head casting, and are thus also free from vibration. As a result of these precautions, the only currents transmitted to the main amplifier are those produced by the recorded sound on the film, which is rendered in its natural purity.

This principle also has another advantage which will appeal to the least technical exhibitor—that it may well enable a projector which, owing to poor mechanical condition, would be unsuitable for adaptation to any other system to be adapted to the Electrocord with perfect satisfaction



The mechanism of Electrocord sound-head

Adaptable to Any Apparatus

Thus, practically any projector, provided only that it is capable of running the film at talkie speed, may be fitted with this apparatus with every guarantee of satisfaction. Installation can be carried out during a week-end without interfering with the running of the show.

The main amplifier supplied with the Electrocord equipment can be of the single or dual type, the latter providing a completely duplicated equipment, ensuring absolute immunity from breakdown due to valve failure or other causes. The whole equipment is, of course, supplied for running from A.C. mains, no batteries or generators being used, except where A.C. is not available.

The Control Panel

A very compact control panel is provided, which, besides embodying the main fader, includes film-disc-non-sync. switches, noiseless change-over switch, and rheostats and ammeters for the exciting lamps; the value of using a change-over switch instead of working on the double fader is that, apart from the saving of trouble to the projectionist, the machine not in use is entirely disconnected, avoiding risk of parasitic noises from it.

W.E. SERVICE TROPHY

RETAINED BY LONDON

Western Electric announce that the Meeker Service Trophy has been awarded to their West-End service group under the control of supervisor S. C. Seward.

This trophy, which was donated by R. C. Meeker, of Western Electric, is awarded to that service section showing the highest efficiency for general service and maintenance, and on this basis, covering the last quarter of 1932, goes to London No. 2.

This section has established an excellent record, there having been no emergency calls or sound loss in any theatre under their control during the period indicated.

BATA FILMS

PLANS BEING MADE IN PRAGUE

According to a message from Prague, a film script is being prepared for the production of a film setting out the life of Thomas Bata, the well-known head of the huge boot factory at Zlin, in Czechoslovakia, who was recently killed in an air accident. The film will be produced under the supervision of one of Mr. Bata's business associates, and will have woven into it a dramatic story of the development of the Bata factory.

The working title is to be "The Song of Men and Machines."

At present, steps are being taken to discover a leading actor having a facial likeness to Mr. Bata, and it is considered likely that it will be possible to begin production of the film by April.

As is widely known, a Bata factory is being built on the Essex shore of the Thames.

Guild Activities

SHEFFIELD COURT FORMED

FIRE BRIGADE CHIEF'S COMMENDATION

THERE was a muster of over 80 present at the Cambridge Hotel, Sheffield, on Sunday, February 19, when a deputation from the Manchester Court paid a visit to Sheffield to support T. C. Churchill in his efforts to open a Sheffield Court. Manchester was represented by J. T. Moore (chairman), Denis D. Browne (secretary), R. Thompson (treasurer), Messrs. Whoston, Millgate and A. A. Richardson, Esq., of E. A. Langrish and Co., Manchester.

T. C. Churchill had already done much pioneer work in the district, so that the assembly were very enthusiastic and eager to be ratified as a Court with a minimum of delay. It was very pleasing to have present among the number of guests outside the kinema, S. T. Breakes, Chief of the Sheffield Fire Brigade, who spoke very earnestly of the good work that could be accomplished.

(Illustration at foot of page.)

HEWITTIC VISIT

NORTHERN MEMBERS SEE HOW RECTIFIERS ARE MADE

The Liverpool, Leeds and Bradford Courts visited the Hewittic works at Walton-on-Thames at the invitation of the Hewittic Electric Co., Ltd., and the Haschbridge Transformer Co., Ltd.

The various parties met at Kings Cross at 2.30 p.m. and motor-coaches supplied by Hewittic drove them down to the works at Hersham, near Walton-on-Thames, where they were welcomed by J. C. Chamberlain, commercial manager, A. M. Brown, chief engineer, J. C. Cleeves, and L. Lambert.

The party included 72 Guildsmen from Leeds and Bradford, and 38 from Liverpool, besides a number of visitors from town, including H. Young, chief engineer, County Cinemas, Ltd.; F. Durban, chief engineer, J. Frank Brockliss, Ltd.; A. Lippold, the well-known resistance manufacturer; Messrs. Stringer, Duke, Petchy, Ward, Perry and a contingent from the Ship Carbon Works, the Guild president, general secretary, chairman, joint treasurer and two councilmen. Messrs. Perry, Woods, Dean, Lansdown, Missen and Gordon, respectively, drove down with the party.

The company was taken through the various departments, and were shown the various processes in the manufacture of Hewittic equipment, and was afterwards entertained to tea in the canteen dining hall.

Mr. Lansdown, on behalf of the entire Guild, formally thanked the directors of Hewittic for their continued assistance to the Guild, and particularly to those directors and officials who had assisted them that afternoon, and indeed had made the visit a memorable one in the history of the Guild.

It is likely that in the near future the Manchester Court and the newly formed Sheffield one will also combine in making a similar visit to the Hewittic works.

MANCHESTER MEETING

Manchester is to have a most interesting meeting on Sunday next, February 26, at the Scala Cinema, Withington, when H. Birkinshaw, Esq., of Metropolitan Vickers Electrical Co., Ltd., Manchester, is to give a lecture-demonstration on "Switchgear." The meeting will commence at 11 a.m. and will be followed by a discussion.

W.E.'s LATEST CONTRACT

Western Electric are to equip the Carlton, Islington, with a complete 3-microphone stage show amplification system.

The equipment will consist of four extra horns, mixing panel and associated switching gear. This is the second installation for the Rose and Clavering group, the Carlton, Upton Park, also being equipped.

READERS requiring information and advice respecting Patents, Trade Marks or Designs, should apply to Messrs. Rayner & Co., Patent Agents, of 5, Chancery Lane, London, W.C.2, who will give free advice to readers mentioning the "Kine."

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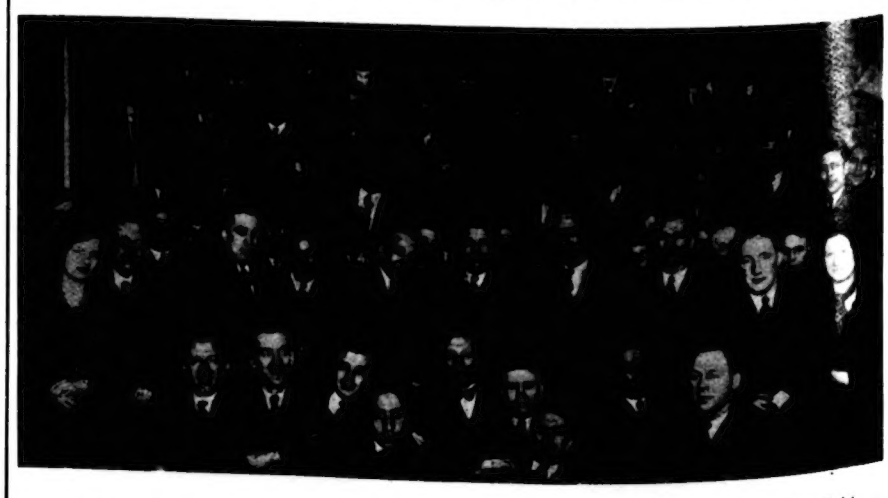

A group of projectionists and friends at last Sunday's meeting convened to form a Sheffield Court of the Projectionists' Guild

Forthcoming Trade Shows

"EVIDENCE OF TRADE SHOW."

On Form D of the Films Act, applicants for registration must give the names, dates of issue and folio numbers of the Trade papers in which notification of Trade show has been given.

It is sufficient to quote this page number and date of issue when filling in Form D.

LONDON

DATE.		TITLE OF FILMS.	STARS.	SHOWN BY.	PLACE.	TIME.
Th..	Feb. 23	The Secret of Madame Blanche ...	Irene Dunne	M-G-M	Phœnix	3
Fr..	,, 24	Madame Butterfly...	———	Paramount	Carlton	10.30
	,, 24	Bring 'Em Back Sober	———	Paramount	Carlton	10.30
	,, 24	Savage Girl	Rochelle Hudson ...	Pathé	Phœnix	3
	,, 24	Terror Trail	———	Universal	Rialto	10.30
	,, 24	Clancy of the Mounted	———	Universal	Rialto	10.30
	,, 27	As the Devil Commands ...	Alan Dinehart	U.A.-Columbia	Cambridge	3
Mo..	,, 27	Among Dancing Nations ...	———	U.A.-Columbia	Cambridge	3
	,, 27	Out of the Past	Joan Marion	Warner	Own Theatre	11
	,, 27	The Stolen Necklace	Joan Marion	Warner	Own Theatre	11
	,, 27	She was Only a Village Maiden ...	Anne Grey	M-G-M	Own Theatre	11
	,, 28	East of Fifth Avenue	Leo Carrillo	U.A.-Columbia	Cambridge	3
Tue..	,, 28	Daughters of To-day	———	U.A.-Columbia	Cambridge	3
	,, 28	Hello, Everybody	Kate Smith	Paramount	Carlton	10.30
	,, 28	The Good Companions	Edmund Gwenn ...	Ideal	Capitol	8.45
	,, 28	Screen Souvenir S. 2-5	———	Paramount	Carlton	10.30
	,, 28	The Face in the Sky	Spencer Tracy	Fox	Phœnix	3
	,, 28	To Brighton with Gladys... ...	Constance Shotter ...	Fox	Phœnix	3
	,, 28	The Good Companions	Edmund Gwenn ...	Ideal	Capitol	8.45
	,, 28	The Haunted Barn	Donalda Warne ...	Universal	Rialto	10.30
	,, 28	Married or Single : Non-Stop Variety No. 2.	———	Universal	Rialto	10.30
We..	Mar. 1	Air Hostess	Evalyn Knapp	U.A.-Columbia	Cambridge	3
	,, 1	Wonders of the World	———	U.A.-Columbia	Cambridge	3
	,, 1	Girl Missing	Ben Lyon	Warner	Phœnix	3
	,, 1	Endurance	———	W. & F.	Prince Edward	3
Th..	,, 2	State Trooper	———	U.A.-Columbia	Cambridge	3
	,, 2	The Shadow	———	U.A.-Columbia	Cambridge	3
Fr..	,, 3	Child of Manhattan	———	U.A.-Columbia	Cambridge	8.45
	,, 3	Screen Snapshots, No. 32 ...	———	U.A.-Columbia	Cambridge	8.45
	,, 3	Counsel's Opinion	Henry Kendall ...	Paramount	Carlton	10.30

BIRMINGHAM

Fr..	Feb. 24	The Secret Agent	Harry Piel	P.D.C.	West End	11
Th..	,, 28	One Precious Year	Anne Grey	Paramount	Futurist	10.45
	,, 28	The Secret of Madame Blanche ...	Irene Dunne	M-G-M.	Scala	10.30
	,, 28	Silvertip : Racing Strain ...	———	Butcher	Forum	10.30
We..	Mar. 1	Souls for Sables	Natalie Moorhead ...	Wardour	Forum	10.30
Thurs..	,, 2	The Right to Happiness	Richard Tauber ...	Wardour	Forum	10.30

CARDIFF

Fr..	Feb. 24	Hot Pepper	Victor McLaglen ...	Fox	Park Hall	10.45
	,, 24	Letting in the Sunshine	Albert Burdon	Wardour	Queen's	11
	,, 24	The Sign of the Cross	Fredric March	Paramount	Paramount	10.30
Tues..	,, 28	The Devil is Driving	Edmund Lowe	Paramount	Capitol	11
	,, 28	The Secret Agent	Harry Piel	P.D.C.	Empire	3
	,, 28	The King's Vacation	George Arliss	Warner	Queen's	11
	,, 28	Little Miss Nobody	Winna Winifred ...	Warner	Queen's	11
Wed..	Mar. 1	Silvertip : Racing Strain ...	———	Butcher	Olympia	11
	,, 1	The Circus of Sin	Anna Sten	Wardour	Queen's	11

EXETER

Sun..	Feb. 26	The Sign of the Cross	Fredric March	Paramount	Plaza	2.20

GLASGOW

Fri..	Feb. 24	Grand Slam	Loretta Young	Warner	Regal	11
	,, 24	Haunted Gold	John Wayne	Warner	Regal	11
	,, 24	World-Famous Orchestras ...	———	British Lion	Picture House	10.45
	,, 24	Silvertip : Racing Strain ...	———	Butcher	Cranston's P.H.	—
	,, 24	The Devil is Driving	Edmund Lowe	Paramount	Green's Playhouse...	11
	,, 24	The Kid from Spain	Eddie Cantor	United Artists	La Scala	10.45
Tues..	,, 28	The Monkey's Paw	C. Aubrey Smith ...	Radio	La Scala	11
	,, 28	Penal Code : Forty Niners ...	———	Pathé	Regal	10.45
	Mar. 1	The Billion Dollar Scandal ...	Robert Armstrong ...	Paramount	Green's Playhouse...	11
	,, 1	Hot Pepper	Victor McLaglen ...	Fox	Picture House	10.45
Thurs..	,, 2	Letting in the Sunshine	Albert Burdon	Wardour	Regal	11
	,, 2	No Other Woman	Irene Dunne	Radio	La Scala	10.45
	,, 2	The Medicine Man	Claude Allister	Radio	La Scala	10.45

LEEDS

Fri..	Feb. 24	Forty-Second Street	Warner Baxter	Warner	Rialto	11
	,, 24	The Secret Agent	Harry Piel	P.D.C.	Scala	11
	,, 24	One Precious Year	Anne Grey	Paramount	Paramount	10.45
	,, 24	Manhattan Tower	Mary Brian	Pathé	Majestic	11
Tues..	,, 28	Madame Butterfly...	Sylvia Sidney	Paramount	Paramount	10.45
	,, 28	The Right to Happiness	Richard Tauber ...	Wardour	Rialto	11
	,, 28	The Gambling Sex	Ruth Hall	Pathé	Scala	11
Wed..	Mar. 1	Hot Pepper	Victor McLaglen ...	Fox	Scala	11

LIVERPOOL

Fri..	Feb. 24	Letting in the Sunshine	Albert Burdon	Wardour	Forum	11
	,, 24	The Billion Dollar Scandal ...	Robert Armstrong ...	Paramount	Futurist	10.45
	,, 24	Penal Code : Forty Niners ...	———	Pathé	Palais de Luxe	10.45
Tues..	,, 28	One Precious Year	Anne Grey	Paramount	Futurist	10.55
	,, 28	The Gambling Sex	Ruth Hall	Pathé	Forum	10.45
Wed..	Mar. 1	The King's Vacation	George Arliss	Warner	Forum	10.45
	,, 1	Little Miss Nobody	Winna Winfried ...	Warner	Forum	10.45

MANCHESTER

Fri..	Feb. 24	The King's Vacation	George Arliss	Warner	Theatre Royal	10.45
	,, 24	Little Miss Nobody	Winna Winfried ...	Warner	Theatre Royal	10.45
	,, 24	Second-Hand Wife	———	Fox	Piccadilly	10.30
	,, 24	Yes, Madam	———	Fox	Piccadilly	10.30
Tues..	,, 24	One Precious Year	Anne Grey	Paramount	Paramount	10.45
	,, 28	Madame Butterfly...	Sylvia Sidney	Paramount	Paramount	10.45
	,, 28	Hot Pepper	Victor McLaglen ...	Fox	Piccadilly	10.45
	,, 28	Savage Girl	Rochelle Hudson ...	Pathé	Theatre Royal	10.45

NEWCASTLE

Fri..	Feb. 24	Letting in the Sunshine	Albert Burdon	Wardour	Grainger	10.30
	,, 24	No Other Woman	Irene Dunne	Radio	Queen's	10.45
	,, 24	The Medicine Man	Claude Allister	Radio	Queen's	10.45
	,, 24	The Sign of the Cross	Fredric March	Paramount	Paramount	10.30
Tues..	,, 28	The Devil is Driving	Edmund Lowe	Paramount	Paramount	10.30
	,, 28	Shorts	———	Wardour	Grainger P.H.	10.30

NOTTINGHAM

Fri..	Feb. 24	20,000 Years in Sing Sing ...	Lee Tracy	First National	Elite	10.30
Sat..	,, 24	The Circus of Sin	Anna Sten	Wardour	Scala	10.45
Tues..	,, 26	The Secret Agent	Harry Piel	P.D.C.	Goldsmith P.H.	7
	,, 28	The Billion Dollar Scandal ...	Robert Armstrong ...	Paramount	Elite	10.45
Thurs..	,, 28	Letting in the Sunshine	Albert Burdon	Wardour	Scala	10.45
	Mar. 2	The Secret of Madame Blanche ...	Irene Dunne	M-G-M	Rialto	10.45

SHEFFIELD

Fri..	Feb. 24	The Right to Happiness	Richard Tauber ...	Wardour	Hippodrome	11
Tues..	,, 24	The Kid from Spain	Eddie Cantor	United Artists	Central P.H.	10.45
	,, 28	The Billion Dollar Scandal ...	Robert Armstrong ...	Paramount	Central P.H.	10.45
	,, 28	Letting in the Sunshine	Albert Burdon	Wardour	Hippodrome	11
	,, 28	The Secret Agent	Harry Piel	P.D.C.	Union Street	11
	,, 28	Grand Slam	Loretta Young	Warner	Cinema House	11
	,, 28	Haunted Gold	John Wayne	Warner	Cinema House	11
Wed..	Mar. 1	The Secret of Madame Blanche ...	Irene Dunne	M-G-M	Cinema House	11
	,, 1	Forty-Second Street	Warner Baxter	Warner	Union Street	11
	,, 1	World Famous Orchestras ...	———	British Lion	Central P.H.	11

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MANAGER wanted for London hall.—Write, giving full details of experience, etc., to K., Box 274, Kinematograph Weekly.

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1 Busch		do.	4¾ in.
1 Kamm		do.	4½ in.
2 Kalee		do.	4¾ in.
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February 23, 1933